

The First Beat of the Measure and its Accent.

By Rev. Ludwig Bonvin, S. J.

NOWADAYS new ideas are forever coming up which, in the opinion of their originators, are to overthrow theories and practices held in honor by all the past centuries. Thus, in music, among other things, the first beat of the measure is to be revolutionized.

As to this beat we hear indeed views, which would have filled our musical predecessors with the greatest astonishment. Here, for instance, is a statement made by Vincent d'Indy and quoted approvingly in the organ of Solesmes "La Revue gregorienne:" "The first beat of each measure is almost never a strong beat." To him this seems "an indisputable axiom for anyone who has reflected ever so little on rhythm" . . . "Examples," he says, "are innumerable in good music, rarer in poorer music, where the ictus (the first beat of measure) has nearly always the main stress. This he regards as a "gross error." "The first beat, the thesis," is considered by him to be "entirely independent of the rhythmical accentuation . . . It can even be asserted," he says, "that in most cases the first beat of the measure is rhythmically weak."

Speaking of the usage obtaining up to the present in this regard Maurice Emmanuel exclaims: "C'est de la rythmique de sauvages,—it is the rhythmical method of savages."

And many a musician today thinks it wise to re-echo: "In good music the first beat is not regularly strong; the accentuation of the first beat is, on the contrary, a characteristic feature of poor music, where what is material reigns and sets the feet in motion."

In order to see clearly the *raison d'être* and the function of the dynamic accent of the first beat it is necessary to look more closely into the essence and the origin of rhythm. Let us do this with the help of Frederic Succo, an author who, according to H. Gaisser O. S. B., treats this matter with extraordinary profundity and logical acuteness.

RHYTHM is defined by him: *The order of the beats (or portions of time) as directly perceived by the senses.*

The definition is based on the following reasons: It can first be considered as admitted by all that rhythm in its proper sense depends on time. Rhythm, therefore, can only come into existence by delimiting certain portions of time and of sound, which in music, serves as the vehicle of time. To the notion of rhythm belongs therefore a series of time-portions.

Now in order that we may perceive such a series of time-portions as rhythm, the duration of the individual time-portions must not be irregular, the time portions must not arbitrarily differ from each other in their duration, they must, on the contrary, observe in regard to each other a certain proportion, a certain order; to the notion of rhythm belongs therefore that of order.

But this order must be *perceivable*: in a roll of the drum uniformly rapid, or in a trill, there is, it is true, a certain order of time-portions, but this order cannot be perceived as such, because the individual time-portions are too short and for this reason cannot be compared with each other. Not more perceivable as order is a series of time portions individually too great, for instance, cannon shots fired regularly every five minutes. By means of reflection we are, it is true, able to perceive in them an order of time portions, but our senses will never receive from them the impression of rhythm. Only then do we speak of rhythm when the order of time portions is such that we can perceive it not only by means of reflection, but *directly* as such through our senses.

The time portions, as we have seen, must have in regard to each other a determined proportion and be interdependent in their duration. To obtain such a proportion we must measure the time. To this effect we need a unit of measurement, and such a unit we possess in an individual time portion and we call it: a *beat*.

A long series of dots, merely placed side by side at the same distance from each other, fatigues the eye unable to survey it and is artistically worthless. The same obtains for the ear in the case of a sequence of sounds of equal duration merely put one after the other without ulterior relation between them. If we desire to perceive a series of beats as *rhythmic* order, we must be able to *assemble these beats* in small groups. The means to this end must be such as to make us directly perceive how many beats together form such groups and, therefore, where the beginning of each rhythmic group is to be found. This will be accomplished through distinguishing, emphasizing in some way the *first beat* of each group. Now there are in music only *two* practical means for making us perceive how many time-units belong to a group and where this group begins; these means are the *difference of duration in the sounds* and the *dynamic accent*. The first factor creates the *quantitative* rhythm or rhythm of long and short sounds; the second factor forms the *qualitative* or accentual rhythm.

The quantitative rhythm pure and unmixed was employed in the classic poetry and music of the ancient Greeks and Romans; as our modern music—if we except the organ and other instruments unable to produce dynamical accents—the quantitative rhythm exists only in combination with the qualitative (accentual) rhythm.

A perceivable rhythmic order therefore comes into existence in music through the placing at the beginning of the groups either of a note of greater duration which thus draws the attention upon itself, or of a dynamic accent which through its strength attains the same purpose and unites the beats in groups. Without one or both of these processes there is no rhythm.

Here then we have the reasons for the existence of the accentuation of the first beat of the measure, an accentuation in usage ever since music has employed the dynamic accent systematically.

But the strength of the rhythmical thesis (or first beat) is quite relative, it is not the same in all cases, it can even be entirely weakened under the influence of various causes, as, for instance, the aesthetic accent, the pathetic accent, the circumstance that it is the final note of a phrase of a section.

Music, in fact, is not only rhythm, but also melody and, in our days, also harmony; the three together form the music. It happens, then, that one of these elements, in places, pushes aside the other, or obscures it by producing accents of its own; these latter are in these cases, for instance, melodical accents, they do not belong to the rhythm proper. They can occur on beats where the rhythm proper would place no accent, and through their greater strength overshadow the thectic accent. The prevailing rhythm in this case disappears for a time. Sometimes the composer wishes precisely to produce, in places, a vacillating and undecided rhythmical sensation in order to create a certain tension. But in spite of all this, it remains true that the rhythm as such has its metrical accents at definite places, and that it emphasizes them if it is not neutralized by other factors. The effects of the various elements constituting the music should not be mistaken one for the other.

Another important remark is the following: when the center of gravity, the metrical accent, is found elsewhere than at the first beat, the reason for it is often that there the measure has been displaced or that, without indicating it, another measure has been introduced. Often even the writing of the measure is faulty from the very beginning, in other words, the bars of the measures are not in their right places. This fault of orthography can be found even with the best composers. What wonder, then, that in such cases the first beat is deprived of the accent.

What has just been said of the metrical accent in music is also true of the accent in poetry. Most modern languages base the

rhythm of their poetry upon the dynamic accent, but in good declamation this foot accent is not emphasized pedantically and obtrusively; often it is, as it were, effaced; and nevertheless as in music, it remains the regulating factor of the verse.

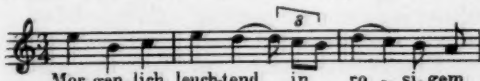
Therefore, to speak of *hammering*—the term of reproach employed by its opponents—with reference to the execution of the metrical accent in music, is to impute a bad quality to a thing in order to make its rejection appear to be just.

But let us now consider the objections brought forward by the adversaries of the regular accentuation of the first beat. We find them assembled in a series of articles which Dom Gajard O. S. B., has published in the "Revue gregorienne" under the title: "L'ictus et let rythme."

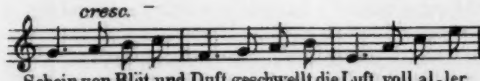
First what must we think of the assertion found in these articles that in *good* music the first beat, as a rule, is not accentuated; such accentuation is, on the contrary, proper to *poor* music?

Let us examine our musical literature from this standpoint choosing preferably vocal pieces, because in them the text through its accents conduces to greater clearness.

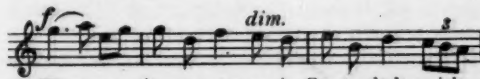
Richard Wagner is, we think, even in the eyes of our adversaries, a "good" composer. Let us, then, choose from "Die Meistersinger," one of his best musical dramas, the celebrated Prize Song: "Morgenlicht leuchtend." ("Bathed in the sunlight at dawning . . ."). It is reckoned among his most beautiful masterpieces.



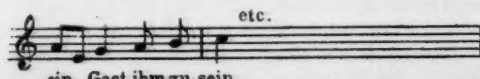
Mor-gen-lich leuch-tend, in ro-si-gem
Bathed in the sun-light at dawn-ing of



Schein von Blüt und Duft geschwelt die Luft, voll al-ler
day, while blossoms rare made sweet the air, with beauties



Won-nen, nie er-son-nen, ein Gar-ten lud mich
teem-ing past all dreaming, a gar-den round me

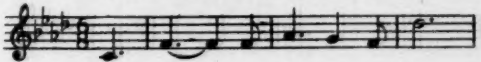


ein, Gast ihm zu sein
lay be-neath a

How, then, is the first beat of the measure treated there? Is there in this song a single first beat that must not or cannot be accentuated? Nay, owing to special circumstances of the melody and harmony, even as final notes of the phrases members and sections of the phrases, these beats are scarcely weakened.

Must not the same be said of Walther's wonderfully poetic song in the same work: "Am stillen Herd in Winterzeit." ("In snow-bound hall by fireside"), and also of the other lyric piece; "Fanget an?" So it otherwise in Sigmund's Spring Song: "Winterstürme wichen dem Wonnemond?" ("Winter storms have waned in the moon of May") and in Wotan's Farewell: "Muss ich dich meiden," ("Aye, must I shun thee"), in the "Valkyrie?"

And if we examine from this standpoint the celebrated Wagnerian "Motives" what, for instance, does the motive of the announcement of death sung by Brünnhilde or the motive of Siegfried tell us? Where must the first beat be more strongly accentuated than in this latter motive, and nevertheless does there exist a nobler or more beautiful? It is too instructive not to be placed before the eyes of the reader:



If a short diversion be allowed I would ask the reader to imagine this beautiful Wagnerian motive arranged in notes of equal duration! Would there not be between this version and the original with its rhythm of various proportional duration a difference in expressiveness and beauty as great as between day and night?

Franz Schubert's music doubtless, is "good" music and the greatest of his songs are to be classed among what is most beautiful in this art. Now, what do they teach with reference to our question? In the well known Serenade with Shakespearian text: "Hark, hark! the lark at heaven's gate sings," the first beat, without exception is everywhere accentuated and even as final note is scarcely less strong:



Hark, hark, the lark at heav'n's gate sings and



Phoe-bus gins to rise

The same obtains nearly as much in numbers 1, 2, 7, and 8 of the cycle of "Die Schöne Müllerin." Nor is it otherwise with numbers 1, 5 and 20 of the "Winterreise," and numbers 5, 10 and 12 of the cycle "Schwanengesang," in the well known "Erl King." In "Marguerite at the Spinning Wheel" in "The Wild Rose," in "The Trout." And note it well, all these songs—I say it without fear of contradiction—are reckoned among Schubert's best. And Beethoven's song: "Die Himmel rühmen des ewigen Ehre;" (The heavens are telling of Glory eternal), so often performed as chorus, and Mozart's "Violet," as well as the whole of the beautiful Catholic German hymn repertory and Bach's Chorals, in as much as in them the bars of the measures are placed correctly, do they not prove the same thing? Then to quote at least one instrumental piece, on what side of our question is the Adagio cantabile of Beethoven's Sonate pathétique?



Indeed we might quote thousands of examples of the regular accentuation of the first beat in "good" music. And will Maurice Emmanuel still call the prevailing rhythm of all this music "rythmique de sauvages?"

From all that has been said it follows that good music literature is far from affording evidence against the accentuation of the first beat.

But it is objected—at least the *polyphony* of the *sixteenth century* militates against the intensity of the first beat, as in it very often a weak syllable corresponds to the first beat.

Here we may first ask whether the composers of the 16th century are to be considered infallible, and whether too the distribution of the words under the notes as we have it today in their works, is always the original one. Further, do we know for certain where the theses are in the polyphonic music? The bars of the measures were not written then. And how was the time beaten? Was it done by groups or merely by beats? If merely by beats, then the downward movement of the hand did not mean a thesis in the present sense, it indicated simply a beat, which could be here *thetic* there *arsic*; the singer then introduced more or less correctly, according to his musical feeling, and the accents of the words, here and there musical stresses and that often diversely in the different voices. So much so that in our days the thought occurred to some editors of old polyphonic works to employ different kinds of measure in the different voice parts.

Besides we should here take into consideration that in fugal style, as Eugene Titzel oppositely remarks, "the theme of the fugue must always be understood and executed in the same way at whatever point it may enter the measure, especially in the stretto. In such music the bar of the measure is not a sign indicating that the center of gravity (the metrical accent) follows it immediately; it serves only for an easier survey."

Therefore even if we suppose in the 16th century compositions a musical treatment of the word accent always correct we cannot from the complicated and often rhythmically vague constitution of their polyphony draw a conclusive argument against the present usage of accenting the first beat of the measure.

But Dom Gajard believes he has found an argument in the *Gregorian chant*. "There are in this chant many cases where the ictic note (the thesis) *cannot be strong*, because it corresponds to a *weak syllable*; therefore he concludes the ictus is not essentially a strong beat. And he speaks here of *ictus* in a general sense, that is, in the sense of *thesis*."

This argument, if it is to be conclusive, must suppose that the Gregorian composers always correctly observed the laws of accent in Latin after this language had become accentual. But can we affirm this seriously? Do not Gregorian melodies very often obviously neglect the word accent and, on the other hand, emphasize weak syllables. Does not the *Instituta patrum* a treatise of Gregorian antiquity, itself acknowledge this fact, instruct in this procedure, quote approvingly Priscian's apteriva: Music is not subject to the rules of Donatus" (Grammarians), and explicitly state that Gregorian music often "is in conflict with the syllables and violates ("sophisticat") the accents? And did not St. Augustine long before the *Instituta*, write: "The measuring of tones according to fixed laws and their rhythmic movement belong to the very nature of music; *music therefore prolongs and shortens the syllables, wherever they are*, only according to its own measures . . . If, therefore, in singing you render long a syllable which should be short, music does not protest at all, because the ear perceived the time-value which the rhythm here requires."

What St. Augustin says here of the despotism of the music with reference to the duration of the syllables of the text, the Gregorian composers of later times very often apply to the music in its relations to the word accents.

Besides is the thesis in Solesmian arrangements always in the right place, is it always the real thesis? Must it not be said a priori

that this cannot be the case, because Solesmes does not recognize the original long and short proportional durations of the Gregorian notes?

Another argument against the customary accentuation of the first beat is taken from the *classical poetry of the Greek and Romans*. In it "*weak*" syllables, says Dom Gajard, were often placed at the *first* beat of the foot; this however is incompatible with the theory of the *strong* beat at the thesis.

Now we readily admit that the first beat of the foot in the ancient metrical poetry was not dynamically accentuated; this ancient metrical art in fact, had a merely *quantitative rhythm*, it was not based upon the dynamic accent at all, upon the *strong* and *weak* syllables but upon *long* and *short* syllables; the language itself, at that time, was not accentual, but based upon quantity, its accent, as contrasted with our present pronunciation, was not dynamic but melodic, it was of a higher pitch. The syllable which Dom Gajard calls *weak*, was therefore not viewed in ancient metrics from the standpoint of weakness or strength, but from that of duration; being a long syllable in itself or by position, it would be placed at the first part of the foot, the foot demanding there a long syllable. Once more, we gladly admit that in ancient poetry the first part of the foot was not dynamically accentuated, but what follows from it with respect to our question concerning the place of the *dynamic* accent in the tonic or *accentual* rhythm? Nothing.

But then, it is objected, as with the Greeks and Romans rhythm existed *without* dynamic accent; it must be concluded that the accent does not belong to the very nature of rhythm, nor consequently, to the first beat.

Very well! We have seen that rhythm comes into existence through putting the beats in a certain order by means adapted to that effect. Now these means are *two* in number; the *difference of duration* in the sounds and the *difference of intensity* of these same sounds. Hence we have distinguished a quantitative rhythm and a qualitative or accentual rhythm. The ancient Greeks and Romans contended themselves with the first, we modern musicians do not; we do not find such a rhythm expressive enough, we demand and use the quantitative rhythm combined with the accentual rhythm.

But if we wish, in our rhythm, to use the dynamic accent, we must, under ordinary circumstances, place it at the first beat of the measure. We saw its necessity at the beginning of this article, when we analyzed the definition of rhythm.

Those who have not closely followed the controversy concerning Gregorian rhythm will ask with astonishment how it was possible to reject the theory and practices of the accentuated thesis, this theory and practice having stood the test of centuries and being so natural to our musical sense. Perhaps the title of Dom Gajard's series of articles in the *Revue gregorienne* mentioned above has suggested to the reader the answer to this interrogation. The title reads: "*L'Ictus et le rythme.*" Yes, it is the necessity of defending the Solesmian ictus which, though taking to a certain degree the place of the first beat of the measure, coincides often with a weak syllable. Some musicians are shocked at this, and Solesmes needs a theory by which to justify, if possible, its dynamically neutral ictus. This Solesmian ictus is, in turn, indirectly a sequel of the assumed equality of Gregorian notes.

We have examined briefly the principal arguments which the school of New-Solesmes has gathered against the century old usage of the accentuated first beat. It is left to the judgment and logical sense of the reader to decide whether the new system is based on solid ground.

The Sacred Melodies of Holy Mother Church.

By the Benedictine Fathers of Conception, Mo.

OUR Holy Mother the Church, has a twofold mission in the world; first that of *attending officially* to the solemn worship of God; then that of administering to the faithful the good things of God, namely His divine Revelation and His Sacraments.*

In the discharge of this twofold duty the Church has, under the special guidance of the Holy Ghost, composed her liturgical books: the Missal, the Breviary, the Ritual and the Pontifical.

The melodies that belong to the Missal are contained in the Gradual; the melodies that belong to the Breviary are contained in the Antiphoner, in the Holy Week and Ritual; in the Pontifical are contained the melodies for certain solemn functions, e. g. the consecration of a church.

The sum total of these melodies constitutes the ecclesiastical Chant of the Holy, Roman Church which has at all times called this music "*her own*," her inalienable property, "*a sacred*

*DIVINE CONTEMPLATION FOR ALL, by Dom Savinien Louis-met O. S. B.—P. J. Kennedy & Sons, 1920.

heirloom." In making a survey of these sacred melodies we begin with the Gradual.

Following the general outline of the Missal, the Gradual is divided into *two* main divisions: the Proper of the Season, and the Feasts of the Saints. The music contained in these two divisions represents the most ancient and most elaborate inheritance handed down from those centuries when the Church emerged from the catacombs and established her sacred liturgy in her ancient basilicas. These chants are grouped in the following order: Introit, Gradual, Alleluia, Tract, Offertory and Communion. Towards the end of the Gradual appears a smaller division, entitled: *Ordinarium Missae*, (The Ordinary of the Mass), which contains the Asperges and Vidi Aquam, 18 Masses, 4 Credos, a number of supplementary melodies. It is to this part of the Gradual that we now direct our attention.

THE ASPERGES.

Ant. Asperges me, Domine, hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

Ps. 50. Miserere mei, Deus, secundum magnam misericordiam tuam.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, at semper, et in saecula saeculorum. Amen.

Repet. *Ant.*: Asperges me.

N. B.—In *Dominica de Passione* et in *Dominica Palmarum* non dicitur Gloria Patri, sed post Psalmum Miserere repetitur immediate Antiphona Asperges me.

Ant. Thou shalt sprinkle me with hyssop, O Lord, and I shall be cleansed; thou shalt wash me, and I shall be made whiter than snow.

Ps. 50. Have mercy on me, O God, according to thy great mercy.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

N. B.—The Gloria Patri is omitted on *Passion* and *Palm Sunday*. Repeat the Antiphon: Asperges me, immediately after the *Ps. Miserere*.

Tenderly solicitous that the faithful hear Holy Mass worthily and thus fulfill their Sunday obligation, Mother Church comes to their assistance with a sacramental rite. Holy Water and prayer are the means she uses to assist the faithful in exciting sincere contrition. The words which the priest intones and the choir continues, "Thou shalt sprinkle me with hyssop, O Lord, and I shall be cleansed; thou shalt wash me, and I shall be made whiter than snow," clearly point to a process of purification. The word hyssop denotes a humble plant that grew plentiful not only in Egypt but even in the desert, and in the Holy Land. This

plant could easily be formed into bunches. In the night of delivery from the Egyptian bondage Moses commanded the elders of Israel to take a bunch of hyssop and to sprinkle with it the blood of the paschal lamb upon the lintel and door posts of their dwellings. In the wilderness Israel's great lawgiver sprinkled the Hebrews with hyssop dipped in the blood of victims, at the sealing of the old covenant with Jehova and His people. When the new covenant was being sealed on Golgotha's height, hyssop again is mentioned. "Putting a sponge full of vinegar about hyssop, they put it to His mouth," (John XIX, 29). Vinegar is the significant emblem of the bitterness of sin, which entered the entire human race and made it "sour" (as it were) and distasteful to God. What comfort, o Christian soul, lies in the next sentence of St. John's Holy Gospel! "Jesus, therefore, when He had taken the vinegar, said, 'It is consummated.' And bowing His head He gave up the Ghost." (John, XIX, 30.) Even as hyssop was instrumental in sprinkling blood upon the door-posts and turning away the avenging angels; even as in the desert it helped to seal the covenant with God, so also on Good Friday this same humble plant plays its mystic role. Despair not, o sinner, should you have become distasteful to God through sin; there is hope. Jesus can separate you from the bitterness of sin: presently He shall come in Holy Mass to act as Highpriest and Mediator. He is the ever spotless Lamb "that taketh away the sins of the world." In the prayer following the Asperges, Holy Church implores Almighty God to send His holy angel "to keep cherish, protect, visit and defend all, who dwell in this habitation."

The melody of the *Asperges* moves in the bright and energetic seventh mode. In its rapid ascent to the upper limit of the scale, the melodic line emphasizes the word 'Domine,' and in the second sentence, with equal energy, it stresses the word "et super," as if to say: "Lord, if thou wilt I shall be made clean." The verse *Miserere mei Deus* opens up a story of sin, penance, and forgiveness, sufficient to fill every contrite heart with confidence in the mercy of God.

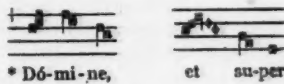
The Asperges antiphon consists of two melodic periods, divided by a whole bar, and almost identical in structure. The characteristic feature of this composition lies in the rapid ascent, in the first sentence to the octave, in the second, to the seventh, of the keynote sol (g). Without further delay the melody then wings its way down to the keynote. "Ascendit oratio, descendit gratia." Prayer ascends, grace de-

scends—may be fitly applied to this melodic setting. It would be difficult to design a melody equally expressive of trustful prayer.

We may distinguish three distinct motifs:
1) of "winged" prayer:—

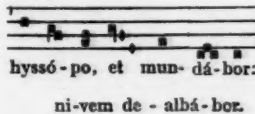


Word — tone — prayer and heart take an upward flight by means of a few simple neums.
2) of emphatic petition:—



The quilisma is like a heavy knock at Heaven's Gate, nay, it is rather a conquering advance to the throne of the Most High. In the second period, the quilisma proclaims, as it were, the result of the petition, viz. the gracious hearing on the part of God.

3) of grace descending:—



The assurance of a gracious hearing re-echoes through the third motif. The minor second (b-c) has a peculiar charm: all hesitation and doubt is banished from the faithful and contrite soul.

THE VIDI AQUAM.

Ant. Vidi aquam, egredientem de templo, a latere dextro, alleluia: et omnes, ad quos pervenit aqua ista, salvi facti sunt, et dicent, alleluia, alleluia.

Ps. 117. Confitemini Domino quoniam bonus: quoniam in saeculum misericordia ejus.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Repetitur Antiph. Vidi aquam.

Ant. I saw water flowing from the right side of the temple, alleluia; and all to whom that water came were saved, and they shall say: alleluia, alleluia.

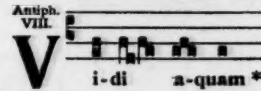
Ps. 117. Praise the Lord, because He is good; because His mercy endureth forever.

Glory be to the Father, and to the Son, and to the Holy Ghost.

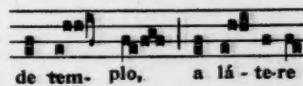
As it was in the beginning, is now and ever shall be, world without end. Amen.

The Vidi Aquam replaces the Asperges from Easter till Trinity Sunday. This marvelous tone picture "of bubbling waters" conjures up before the astounded mind the story of our redemption. The Chosen People passed through the Red Sea and escaped from the Egyptian bondage. On Good Friday another "Red Sea" was opened in the blood of Christ. The efficacy of this blood rests above all upon the baptismal waters of Holy Saturday. The double stream of blood and water issues forth from "the right side of the temple," from our Saviour's Heart, to the end of time. The waters of salvation, springing into life everlasting, inspired the composer of this masterpiece. The musical motifs are those of rippling waves and sparkling fountains, growing into a broad stream at "omnes," and into a cleansing flood at "salvi facti sunt." When studying the antiphon, it will be well to use a minimum of voice until the wavy rhythm is secured, and even in the final rendering moderation of voice is greatly desirable. The very fact that the world-redeeming Blood is represented by symbolic waters suggests a reserve of voice. At the versicle the voices may begin to open up triumphantly.

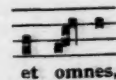
The melodic elements that enter into the structure of the Vidi Aquam are most simple and natural, yet developed along the lines of consummate art. The initial motif



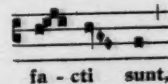
at once suggests dainty wavelets; at



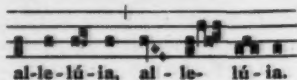
the motif reaches out for wider and wider circles; at



emphasis is added by means of the quilisma; at



the tonal elevation brings about a triumphant climax. The Alleluia motif,



in the middle as well as at the end, leads the melody back to the restful keynote (sol). Thus we find beautifully expressed that all praise must flow back to the fountain head, the Triune God, Who sent forth the waters of salvation that they might regenerate all men of good will.

The Choir and Choir Music.

By "Ye Choirmaster."

NEW Year's resolutions! — — —
You have probably made some—and being the director of a choir, your resolutions undoubtedly will have some bearing on your work.

Now, just what resolution *could* you make?

Resolve to work *more*? — — No—hardly that. If you do all the work required of you, you have enough to do.

Resolve to work *harder*? — — That wouldn't do either! Because if you do all the work required of you conscientiously,

if you are interesting young men and women of your congregation to join the choir,

if you manage to have your choir-members attend rehearsals and services regularly and promptly,

if you rehearse your children's choir—be it a boy or girls choir—often enough, which you undoubtedly do,

if you keep your music in shape,

if you manage to have your choir-room properly arranged and all music to be rehearsed "laid out" before rehearsal,

if your rehearse long and careful enough,

if you are no "last minute organist or director" i. e. are not on the choir loft and have music you intend to use, properly arranged before the choir-members arrive,

if you are constantly and systematically increasing your repertoire, and not repeating Sunday after Sunday,

if you carefully prepare *yourself* for the rehearsal and service,

if you are continuously and earnestly striving to carry out the laws governing Church Music—then you are working hard enough.

So you ask me what resolution you *could* make?

Resolve to do—*better* work.

And again you ask me what I mean by better work?

This brings to my mind a little story I want to tell you. "Bobby had his little boy and girl playmates over to his house one day. Mother was reading in the front room, when of a sudden she hears Bobby and his playmates singing and shouting at the top of their voice. Mother rushes into the room where the children are playing, and there she sees Bobby at a table going through the motions as one playing the piano, the other children with a book in their hands and trying to sing as loud as they can. 'Why Bobby, stop that noise! What are you doing?' Bobby replies, 'Mother, we are playing church.' 'Church!?' the mother says horrified. 'Why they don't sing like that in church!' And Bobby answers: 'Sure, mother, they do. When I was to church with daddy last Sunday, we met Uncle Joe coming out and daddy asked him how he liked the singing, and Uncle Joe said, that's all you hear that choir do—"holler," it seems as though one singer tries to sing louder than the other."

And there is a great deal of truth in this story. In so many choirs it seems to be the desire to display "lung power."

Therefore, at your next rehearsal begin with doing *better* work. Enthuse your singers to real musical expression and correct interpretation. Teach them how to breathe properly, and to control breath. Teach them to sing a pianissimo, a piano, mezzo-forte, forte and fortissimo. How to sing a crescendo and decrescendo. Teach them how to enunciate clearly and distinctly. Insist upon your singers to produce true, pure, good-sounding vowels and clear sharp consonants, initial as well as final. Do not let them sing "Laudamos" instead of "Laudamus," "Agnos" instead of "Agnus," "Gee-ri-eh" instead of "Kyrie," or "Benedictu" instead of "Benedictus." The omission of a sharp final consonant often times changes the word. Remember consonants are as important as vowels.

Naturally you can't accomplish this in one rehearsal. It takes time and patience.

The easiest of the above mentioned, is to teach the singing of *pianissimo*. To sing pianissimo is to sing extremely soft. I might say a trifle louder than your breathing. It does not mean to sing *softly*, because that is *piano*. Nothing is so restful, so inspiring, so heavenly and soul-moving as a true pianissimo.

The following exercises you might use to advantage.

1. 2. 3.

Ten. I.
Ten. II.
hin
no
ha

Bass I.
Bass II.

4. 5. 6.

Sop.
Alto
Ten.
Bass

Nos. 1, 2 and 3 are for male adult choir, 4, 5 and 6 for a choir of mixed voices—female and male, or boys and men.

Begin by playing each part softly at first and have each section "hum" along. If you have a blackboard in your room, it may save time by writing these exercises thereon. However it is not necessary. They are simple and short, and easily remembered. After this have the singers "hum" together in a merely audible manner. But be sure to explain, that the tongue should rest slightly against the lower teeth, the lips not closed firmly, but barely touching each other, the air current gently forced through the lips. And while humming the singers should feel the sensation of vibration around the lips. There should be no undue force employed, or strain felt. Be careful that each section in itself hum as *one*, and all voices together form a perfect balance. The word "no" is very favorable in that it also brings the tone forward. While singing "no" remind the singers to feel the air current passing through the lips. Only after the singers have mastered the "hum" and "no," use "ah" and "ha." Here I would suggest a breathy tone.

Now take your favorite Mass, Offertory or any other Hymn, selecting a passage you wish to have sung pianissimo, and sing this particular part, first humming it, then using the word "no," followed by "ah" and "ha." After the singers understand and sense a genuine pianissimo, use the words. You will be surprised at the interest your singers will show, and more so at the result. You may not succeed at once. Try

several times, and remember the old saying that Rome was not built in one day.

If you are interested in a few compositions, that you can use to advantage most any time, and particularly suited to pianissimo singing, I suggest the following:

For mixed voices—

"Jesu mitis" (in honor of the Sacred Heart of Jesus), by Melvil, and the same text by Nowowiejski.

"O bone Jesu," by Palestrina. These are published by J. Fischer & Bro.

"Adoro Te," by E. Frey—Caecilia supplement 1909, No. 10.

"Adoro Te," by Stehle—Caecilia supplement, 1923, No. 4.

"Jesu dulcis," by John Singenberger—Caecilia supplement, 1916, No. 6.

For male voices—

"O bone Jesu," by Palestrina—Caecilia supplement, 1920, No. 3.

"Jesu dulcis," by Zeller in Benediction Service for male voices, Vol. I, compiled by John Singenberger.

"O Salutaris," by Otto A. Singenberger in Benediction Service, for male voices, Vol. 3.

In the February issue I will tell you about piano, forte and fortissimo singing, and at the same time give you a few suggestions for your Easter program.

Lessons in Gregorian Chant Presented in Cathetical Form.

By Rev. Gregory Huegle O. S. B.

FOREWORD.

CHRISTMAS Night — without singing Angels and adoring Shepherds — can you imagine it? The holy Angels intoned — on earth — a most glorious song, and returned to Heaven. The humble shepherds heard it,—and Mother Church makes it re-echo in her worship. The new Kingdom of God was to have a most simple form of music—all melody—all prayer—all unison.

Mother Church has ever called this prayerful Chant *her own Music*; she has inseparably connected it with her Divine Worship; hence it will endure to the end of time, and will outlive every other form of music. This music rests on the rock-bottom foundation of *diatonic tone-succession* and on the natural rhythm of free text declamation: hence it is lifted far above the varying moods of convention and human passion. "This form of music," says Pius X, "must be given back to the faithful." The study of chant presents itself, therefore, as a most sacred obligation.

LESSON I.

DEFINITION, NOTATION.

1. What is understood by Gregorian chant?

By Gregorian chant is understood the official music of the Roman Catholic Church, such as is contained in the Gradual, the Antiphony (Book of Antiphons), the Ritual and other liturgical books.

2. In what notation is that official music presented?

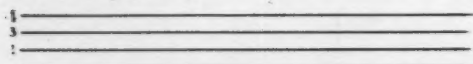
It is presented in square and diamond notes, printed on staves of four lines.

3. Why has the old notation been preserved until this day?

It has been preserved because no other form of notation is so well adapted to give a precise and condensed picture of the melody.

4. Why are only four lines used?

Because four lines are sufficient to contain the number of tones that occur in an ordinary chant composition.



5. Is it, then, not desirable to translate chant-melodies into modern notation?

It certainly is desirable that editions in modern notation be prepared to accommodate busy people who shrink from making a special study of the ancient notation.

6. In how many shapes are single tones represented?

Single tones are represented by a) square notes,



Punctum

b) diamond notes,

Punctum inclinatum
or rhombus

c) tailed notes.



Virga

Note: The different shapes of notes do not imply different time durations. The tonal value of each single note is determined by the syllable sung to it.

7. What is understood by a *neum*?

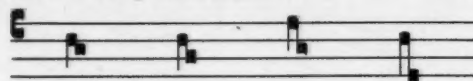
By a *neum* is understood a combination of two or more notes into a group.

8. How many simple neums are there?

There are two binary, and four ternary neums, called simple, or elementary neums.

9. What special names have the binary neums?

A combination of two notes of which the second is the lower, is called "*clivis*," which means "a step downwards."



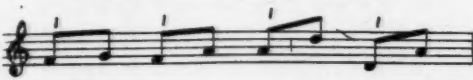
Equivalent in modern notation:



A combination of two notes of which the second is the higher is called "*pes*" or "*podatus*" which means "a step upwards."

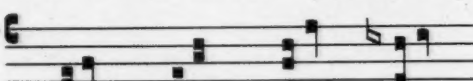


Equivalent in modern notation:



10. What special names have the ternary neums?

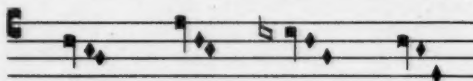
A combination of three notes all of which ascend is called "*scandicus*" (climber, riser).



Equivalent in modern notation:



A combination of three notes all of which descend is called "*climacus*" (descending steps).



Equivalent in modern notation:



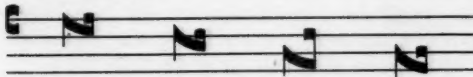
A combination of three notes of which the middle is the higher is called "*torculus*" (upward twister).



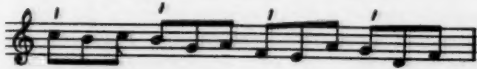
Equivalent in modern notation:



A combination of three notes of which the middle is the lower is called "porrectus" (downward twister).



Equivalent in modern notation:

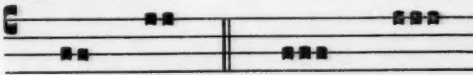


11. Are there other neums besides those mentioned?

Yes, there are a great many compound neums which arise by combining simple neums.

12. Why are two or three combined notes on the same pitch not classed with these neums?

Two or three combined notes, having the same pitch, bistropha and tristropha, are not classed with these neums, because they do not represent any melodic step, but an emotional *vibrato*.



Equivalent in modern notation:



The Organ

By Phil. Wirsching.

ALTHOUGH the organ is one of the most common of instruments, it is perhaps the least known and prized. Its origin, its construction, its accessories, its operation and application are still subject to error and prejudice.

By those who are concerned only with the theory of art, the wish has been expressed that this noble instrument, which ought to be found only in churches, might remain unchanged and unchangeable, as the truths of religion to whose impressiveness it contributes so essentially. Others, on the contrary, subject it to

the capricious demands of fashion. Seeking in its operation only frivolous diversion, they look to it for accents and melodies of a wordly music with all its degrees of different emotions and passions.

Hence arise the contradictory judgments of this instrument, hence it is that one person declares that to be a defect which another deems an excellence.

Those who are concerned with the making of organs, are likewise threatened in their course by two dangerous reefs, viz: that of inert mechanical routine and that of immoderate love of innovation. The former scorn every improvement that conflicts with their wonted practice, the latter seek to overturn everything, and without comparison heedlessly prefer what is new to that which is old and customary. In order not to go astray amid these different paths, it is necessary impartially to test and estimate what has been handed down to us, and in every deviation therefrom, to calculate closely the advantages to be gained and the possible disadvantages to be feared, and to compare both with the existing state of affairs.

The first question is: What has been done in the course of former centuries to develop and perfect the organ? The second: What faults are still peculiar to it and what improvements still to be derived?

To answer these questions one must distinguish the material construction of the organ from its aesthetic effect, that there may be order and clearness in the inquiry now to be made. To attain this end it is necessary to enter into some essential details.

THE ORGAN FROM THE POINT OF VIEW OF ITS MATERIAL CONSTRUCTION.

At first very limited in compass, the organ has gradually widened its range of pitch to the extreme limits within which the ear can at all perceive and compare tones. Its mechanism has at the same time become more complicated. The series of audible tones, comprising about nine octaves, was divided into several sections, forming the same number of separate registers, one octave distant from the another. In this way five octaves came to be combined upon a single key. From this resulted the advantage of composing chords of notes which otherwise would have been too widely separated, since they in part might have belonged to the extreme limits of the general scale. Still more was done. By subdividing these tone-sections, there were formed registers with repetitions which

could comprise notes of considerable height upon the lowest keys of the key-board.

Experience, which almost always anticipates science, led to the observation that every body capable of sound, at the same time with and independent of the ground-tone which it gives, emits a series of higher tones. Art laid hold of this observation and composed a special register with so many pipes to each key as seemed adapted to cause notes of the natural scale to be heard together. Hence resulted an entire new quality of tone, (i. e. sound tint or timbre) which no other instrument can imitate.

By trial it was soon found that the quality of tone changed according to the relation of the length of pipe to its width, and according as the pipe was open or stopped, i. e., closed at one end. There were then formed new registers or "stops" with pipes wider or narrower, as also either entirely or partially closed at one end.

The same thing took place with the reed pipes, each division of which was destined for future purposes, according to the form, the timbre, or the place it occupied in the general series of tone.

The leading excellent qualities of an organ consist in the purity, sweetness, majestic power and variety of its tones. The organ consists accordingly of an aggregate of registers or stops adapted to each other in respect of pitch, quality (timbre) and intensity. In these stops, little change has been made since the sixteenth century, while more than nine centuries were needed to bring them to this degree of perfection.

It is not enough that each stop shall sound with a timbre peculiar to it alone, or with quality of tone belonging only to it, but that in the union of all the stops, no one stop shall lose anything of its strength of tone or accuracy of pitch. These conditions seem reasonable enough, but their exact fulfillment met, until quite recently, with certain important hindrances, that could not be entirely obviated.

It is well known that when air is compressed in a reservoir, and conducted through pipes, the velocity of its movement increases when the outlet is enlarged, and that with the increase of velocity is united a decrease of density at the outlet. Further, the tone of a pipe becomes weaker and lower when the density of the air conveyed to it, diminishes. Now, in large organs the air consumption of one stop is very small in comparison with the consumption of the entire instrument, hence in the former case, the motion of the air in its conduit will be very slow, in the latter on the other hand very rapid, from which follows further

that the density of the air diminishes, the greater the number of stops used, and that therefore the pipes of the fully open instrument could not by any means sound with the same power and purity when used singly or only in lesser numbers. Separate air reservoirs or reservoir bellows, were placed near to the windchests, to lessen these disadvantages, but not until the introduction of the centrifugal blowers and universal airchests, was it possible to practically eliminate these shortcomings.

Yet there remained another far greater hindrance to be conquered, which up to comparatively recent times, interfered with the evenness and strength of the tones. This was, on the one hand, the very considerable pressure of the air upon the windchest valves, and on the other hand the inadequacy of the strength of the fingers to overcome this pressure with the requisite quickness. Since now the slight strength of the fingers had to be taken as the limit of the air pressure, it was found to reduce as much as possible the quantities of air to be conveyed to the pipes, and to this end to diminish especially the size of the holes through which wind was brought to the larger pipes, further, the wind-chests and their accessory valves were made so small that only part of the stops could be supplied with sufficient wind. So constructed, the bass pipes necessarily lacked the strength and timbre proportionate to the small pipes, and still further, the combination of the various stops had to be kept within certain limits, and finally strength of tone had to be sought in reed stops, whereby in most cases only a harsh, noisy tone was produced.

The valuable invention and introduction of the pneumatic movement and later the introduction of the modern electro-pneumatic action furnished means of removing the difficulties mentioned. For, these valuable improvements rendered it possible, first, to give the larger pipes the dimensions they ought to have in proportion to the pipes of higher pitch, secondly, to furnish them the quantities of air, suitable to their dimensions in order to secure a powerful tone, thirdly, to enlarge the number of the stops and to increase their total effect, and finally, to multiply the couplers of the manuals and pedals without affecting the resistance of the keys in full organ playing and also to insure complete control of the tonal resources by means of adjustable combinations of any number desired.

These are the leading discoveries and improvements which opened a new era in the art of constructing organs.

(To be continued.)

Archdiocese of Chicago
Chancery Office
740 Cass Street

Chicago, Ill., December 12th, 1924.

Mr. Otto Singenberger,
Choirmaster,
Cathedral,
Milwaukee, Wis.

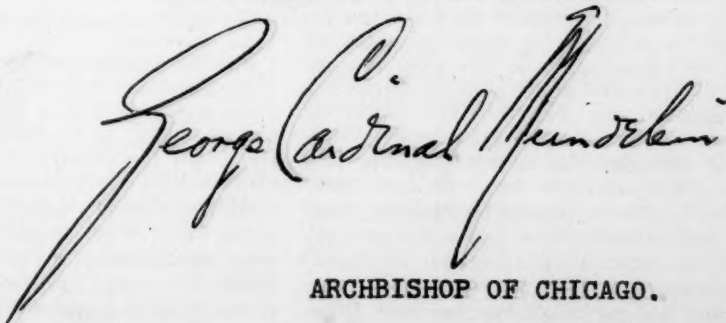
My Dear Mr. Singenberger:

I am glad to accede to your request and give you a short letter of recommendation for "Cecilia," the musical magazine of which you have assumed the editorship, after the death of your father, its founder.

And surely it deserves every commendation and encouragement, for it is practically "a voice crying in the wilderness." I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

I hope your efforts will merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come.

Sincerely yours in Christ,

A large, elegant handwritten signature in dark ink, reading "George Cardinal Mundelein". The signature is written in a cursive style with long, sweeping strokes, particularly for the first and last names. The "G" is very large and loops around the "eorge". The "Mundelein" is written with a series of connected loops and a long tail stroke that extends downwards and to the left.

ARCHBISHOP OF CHICAGO.



School Music



The Child Voice.

By Miss Anna Costello.

IT has been fittingly said that music is the language of the soul, a logical discourse springing from the imagination. It speaks in various ways—through the voice, through the mechanical instrument. Its theory leads to composition, while its history and biography tell of the thoughts, feelings and lives of the great musicians.

The most important and most beautiful instrument of expression is the human voice. While all have not the quality of voice and the training necessary to become artists, nearly all may learn how to produce the pretty, smooth, sweet tone so effective in choral work. Many great choirs, of which the Sheffield World Tour Choir and St. Olaf's stands out prominently, and some splendid Choruses are composed of singers who had originally no better voices than the ordinary children's chorus or glee club.

The reason that many do not sing well, and that some do not attempt to sing at all, is that at some time—most likely in early school life, the individual was advised to keep still during the singing period. Many were informed at early ages that they possessed no voices, that they were not good singers, and were required to listen to the supposedly wonderful vocalist in the class. In reality, through fear of criticism, some of the sweetest voices are hidden. No being has the right to check or discourage the use of the God-given, most glorious medium—the human voice.

No child of today should develop into manhood or womanhood without the desire to sing, without the ability to use correctly his singing voice, be it great or small. The child who can speak and hear and has no physical defects can be taught to sing sweetly. Too often, the teacher, in her anxiety to get splendid results with a class, neglects to give individual help to the weaker ones near her in the front seats. A minute or two a day spent in assisting Johnny to find or match a tone is time well invested. It requires patience and effort, but the reward is sufficient, when Johnny finally smiles into your eyes and can imitate even one tone. When he has one, he will try to produce another, soon a phrase and the battle is won.

The best football team is not the one in which the chosen few are coached in the necessary athletic feats, but the college that trains the entire school and selects the best to compose their representative teams. So in music, give all a chance and create the desire to study the great art.

The teaching of singing with beautiful tone quality and artistic interpretation is the aim in school music. Each child must be taught the desire to sing and express his feelings through the voice. School music must deal with the circumstances and emotions of daily life. Music must possess beautiful tone. Like a rose, it gives nothing personal, but it gives joy and beauty. Music must be beautiful or it has no place in the school.

The first essential of children's singing is smooth, sweet, flute-like tone production. The "Bel Canto" so often desired, and so seldom acquired, is obtained by patient, careful work on sustained tones. "The steady, pure tone is dependent upon a perfectly steady, and even emission of the breath. In the Kindergarten and lower grades where the problem begins, give the practice that subconsciously induce correct breathing. Name calls, imitation of bells as 'Ding, Dong, Ding' (Congdon Primer), 'Calling Mary' (Congdon Primer), 'Lovely Moon' (Patty Hill), 'Now the Evening Shades are Falling' (Congdon Primer), are samples of material that give sustained tones at the ends of phrases. Such songs as these sung slowly and smoothly by the teacher will produce correct berathing, and therefore correct tones." The child loves to imitate. His teacher or leader is his ideal and to do as he does is his greatest ambition. He loves to play "Follow the leader" and he always plays the game fairly.

So often a teacher remarks to the Supervisor, "My class sings so loudly so harshly. I can't get it to sing sweetly." She is confessing her own weakness. If the teacher sings with a loud chest tone the children reproduce it; if she uses the light, sweet, flexible head tone of the child, they echo the same. My class is my best critic. In it I see myself—my facial expression, my animation, my soulful interpretation. Their voices return as my voice sounds to them. It should not be necessary to me to say, "Sing faster," "Sing softer." The song comes back to me the way I teach it.

The child should produce high tones easily. The smaller and more delicate the instrument, the higher and lighter the tones, and since the child's vocal organs are very tiny no strain or force should be permitted. Children may sing with animation and spirit without sacrificing beautiful tone quality. Patriotic selections should be sung with "vim" but also with good tone. If the teacher infuses a spirit of reality into the song she is teaching, the correct degree of loudness and softness will follow. For example, the other day I heard a class sing

"Will you tell me, will you tell me
Little maid, what you are doing?
Rocking dolly, rocking dolly,
With a sweet lullaby."

The rhythm and tones were not good. Making no comment to the class or teacher, I asked the little girls to stand and be little mothers, by making cradles with their arms. I told them to be sure the baby would go to sleep while they were singing. By singing only the first phrase for them, they had the correct rocking rhythm and the soft pretty tones of the bedtime song. In the second verse the boys sing,

"Playing soldier, playing soldier,
With a flag waving high."

By having the boys stand like little soldiers and saluting at the words "Playing soldier," and waving an imaginary flag, the singing was spontaneous and happy but not noisy.

Singing an extra verse to a song with the neutral syllable "noo" or "loo" helps to place the voice in the so-called "head," "light" or "thin" register. Young children need not be told anything about placement or about the blending of chest and head tones. In fact, even adults do not do as well when they are thinking of physiological processes. Learn to do by doing, to sing by singing. Do not adhere to singing always with the "oo" placement, but use other vowels in the same manner. Vowels followed by ng, ong, and ing are excellent. When a phrase is sung with poor placement, have it sung with "noo" and then place it where it was sung with "noo."

In school we teach the care of the teeth, eyes and general health. Why not a few directions for the care of the voice? Caution against too much yelling and screaming at play. If only a few accept the advice, we are helping in a small way. The correct use of the singing voice influences the speaking voice.

The desire to procure soft, sweet, singing at times leads to subdued tones. Avoid the breathy, unpleasant, hushed tones that are as bad as the loud, forced ones. The children should sit erect, with elbows far apart. They should never appear tense. Relax the jaw, lips and tongue and open the throat. The smiling face produces the best result. Start the singing lesson smiling and keep on smiling.

The metallic resonance in very young children is often responsible for composers setting music in keys too low for good singing. Songs are frequently written in Contralto range. It is necessary to transpose them into higher keys. From "E" first line to "G" above the staff is safe for children.

A smooth, pure tone promotes good articulation. "Sing so we can see the words" is splendid advice. While the smooth tone is necessary in the lower grades it is needed more in the upper grades where the different parts are studied. It is easier to teach the correct use of the singing voice at six than at sixteen.

I find that an excellent class room teacher, if she is able to sing at all and willing to take suggestions, can get splendid singing results even though she does not consider herself very musical. Being an expert teacher, she knows how to arouse interest, to create atmosphere, to lead, to inspire. She knows how to praise every effort of the child and how to help him when he fails. She knows that all teaching and direction should be positive, and that negative criticism is useless. (The music supervisor should ever bear in mind that criticism should always be constructive.) The real teacher knows how to introduce her subject through the medium of singing games, dramatizations, phonographic concerts, etc., any means that will create the love for God's great art.

Later articles will discuss problems of the Kindergarten and First Grade, Ear Training, Eye Training, Sight Reading, Rhythm.

Part Singing—Grades 4, 5 and 6.

Voice Testing and The Changed Voice.

Individual Singing.

Phonetics.

Instrumental Music in the Grades and High School.

Choruses and Glee Clubs.

Music Appreciation.



Forward.

By an Oldtimer.

SO the *Caecilia* is expanding, in this, its fifty-second year. Expansion usually means prosperity, that is, it is commonly taken to mean that in the world of business. In this sense, expansion follows prosperity.

But sometimes expansion is resorted to as a means and prelude to prosperity; as when a man of modest capital takes his initial plunge into the sea of financial speculation or investment. In this case, expansion precedes possible prosperity.

Now what does this expansion of the *Caecilia* mean? As far as I know the *Caecilia* never distributed any dividends either of money or of stock. It lived for over fifty years, but, during all this time, it required a nursing-bottle filled with the milk of personal and financial sacrifice. So, whatever expansion will eventually mean for the *Caecilia*, one cannot very well say that prosperity preceded its expansion. Expansion has not been on the *Caecilia*'s program to any appreciable extent until now. Only this fact, and not its reason, concerns us here. Expansion? No, on the contrary. Externally,—in its format and musical typography—the *Caecilia* has even shrunk. Compare its size and musical typography since about 1905 with these elements of its make-up before this date. Do you remember that large, even awkward size which the *Caecilia*'s musical supplements had before 1905? Just the same, organists, who were no longer able (even in those pre-Prohibition days) to see the moons of Jupiter with the naked eye, were delighted with those fine big notes of the musical supplements of the *Caecilia* in those days; it was a pleasure to read those notes, so it was—one fairly ate them up. I speak as one knowing.

That large size of the *Caecilia* was reduced about twenty years ago to approximately the *Caecilia*'s present size.

During the late world war the *Caecilia*, instead of quitting cold, as did so many other publications at the time on account of the prohibitive cost of print paper, simply reduced its bulk, i. e. it reduced the number of pages of its reading matter. So here, instead of expansion, there was again reduction. Reduction was necessary for its existence. And existence, friends, wasn't just something better than non-existence. It was quite an achievement,—while others went on the rocks and perished. Do you know that there were three very costly financial failures of magazines of Catholic Church music in the United States, all within the brief space of a few years—from 1905 to 1909? Had there been wise reduction there in time, there might have been expansion for them today, as there is for the *Caecilia*.

Expansion of the *Caecilia*, what will it mean? It will mean, first of all, the enlargement of the reading-matter from four to sixteen pages. This will mean a wider and fuller discussion on topics of interest to Catholic choir-leaders and singers. This will also mean, so it is hoped, a wider circle of interested readers; a greater sphere of influence and usefulness; a greater service to the ideal that inspired and sustained the deceased founder of the *Caecilia* for over fifty years.

Ah, friends, if the *Caecilia* could achieve all that by its present expansion, wouldn't that be real

prosperity? Real prosperity induced by expansion? Surely, it would. And that is the prosperity the *Caecilia* seeks first and above all else. But with all that, and because it is a *sine qua non* for all that, the *Caecilia* seeks also material prosperity. It is entitled to that both as a requisite of its existence, and also as a just return to the publisher for his investment of time, money, and labor. That is what I hope and pray its present expansion will mean for the *Caecilia*. Now get busy and help make this thing go; it is every reader's affair.

New Books and Music

Following were received and will be reviewed in the February issue:

Te decet hymnal,—compiled by Rev. Nicholas M. Wagner, for official use in the diocese of Brooklyn. Published by Fr. Pustet Co., New York and Cincinnati. Price 45 cents.

Der praktische Chorregent und Organist,—bearbeitet von Alexander Bock. Published by J. Kösel and F. Pustet, New York, Cincinnati and Ratisbon. Price 75 cents.

Dominanten,—by Josef Kreitmaier S. J. Published by B. Herder & Co., St. Louis, Mo. Price \$1.75.

The Proper of the Mass,—for Sundays and Holydays, including an Asperges me, and Vidi aquam. For four mixed voices, by Rev. M. J. Van den Elsen O. Praem. Published by Hamilton S. Gordon, 145 W. 36th St., New York. Price \$1.50 postpaid.

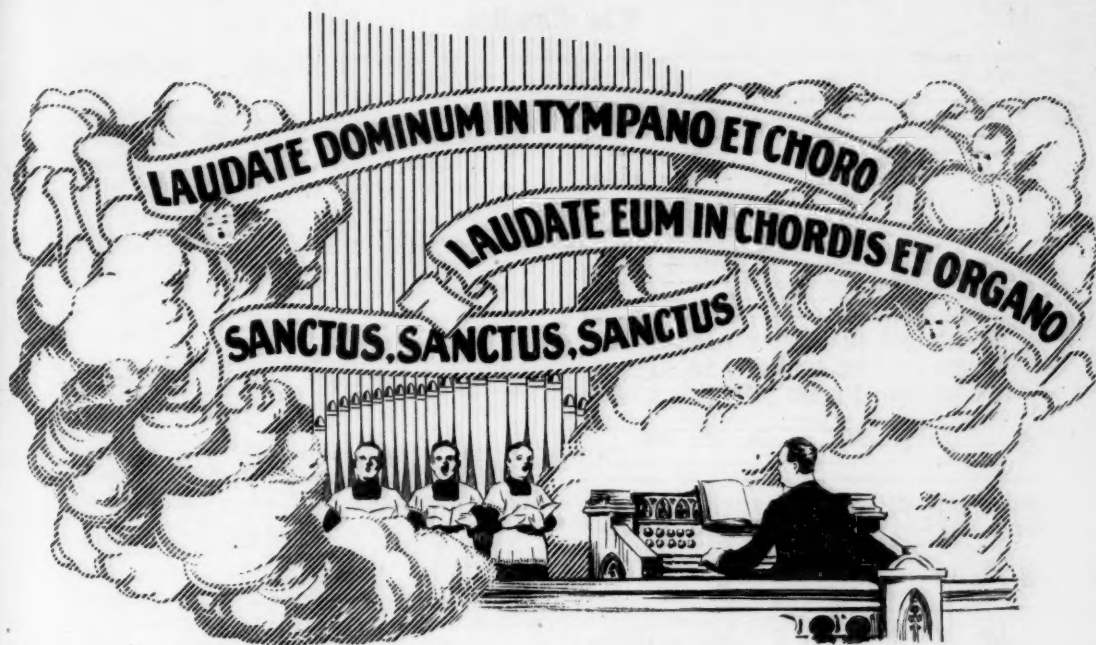
Organ Compositions by Vincent Wagner O. S. B.

Book 1 containing Prelude and Communion.

Book 2 containing Supplication and Postlude.

Price 60 cents each.

Published by Thos. J. Dolan, 236 W. 75th St., New York.



The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

THE EASTER MASS

THE first place in the Vatican Kyriale has been assigned to the Easter mass. It is but just that the place of honor be assigned to the Feast of Feasts, and the Solemnity of Solemnities. The sub-title "LUX ET ORIGO" (Light and Origin) bespeaks the venerable age of the mass, which is taken from the manuscripts of the tenth century. There was a time when Christian piety resorted to the peculiar device of adding words of prayer to the Kyrie melodies. These interpolations were called "tropes;" they were written in special books, called "tropers." Research of recent years has traced one hundred and sixty-five Kyrie tropes, scattered over the ancient manuscripts of Western Europe. In these tropes we find the more or less general plan of addressing in the first three Kyrie invocations the Heavenly Father as the source of all power and goodness. Then Christ is hailed and petitioned three times as Redeemer of the human race. Finally the Holy Ghost is implored three times to carry out in us the work of sanctification. When preparing the Vatican Kyriale (1904-1906) the Papal Commission added to each

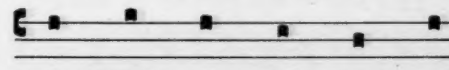
mass the first words of the ancient trope, as a sub-title. We here subjoin the trope of the paschal Kyrie as it was sung in Salisbury, England, in the thirteenth century. Our version follows the photographic reproduction of the Sarum Gradual, as published by The Plainsong and Mediaeval Music Society of London. It may be well to remark that in the case of the Easter Kyrie the Papal Commission preferred to follow the Teutonic manuscripts, of which we however have no facsimile.



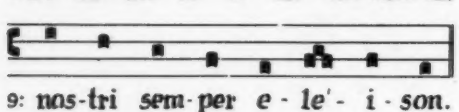
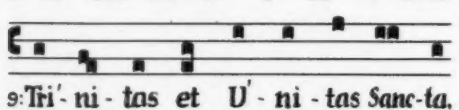
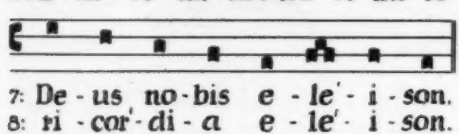
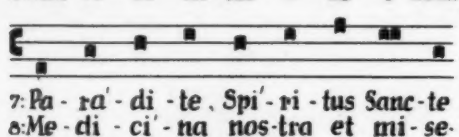
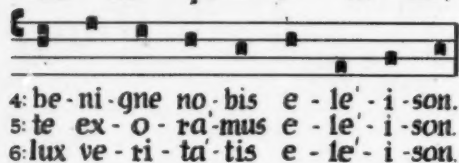
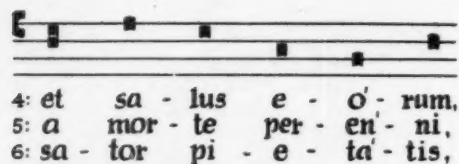
- 1: Lux et o - ri' - go lu - cis,
- 2: In cu - jus nu - tri cunc - ta
- 3: Qui so - lus po - tes mi - se -



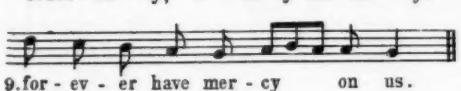
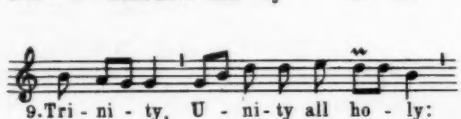
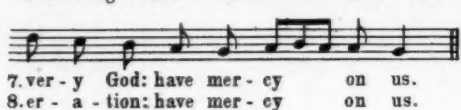
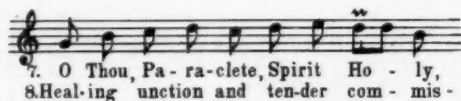
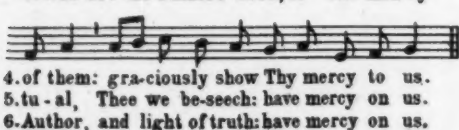
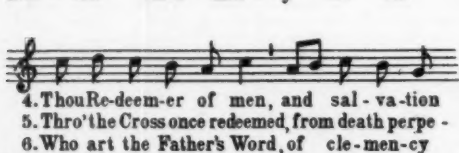
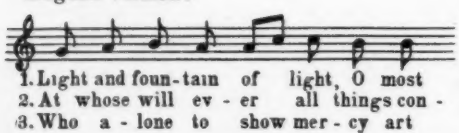
- 1: sum - me De - us : e - le' - i - son.
- 2: con - stant sem - per : e - le' - i - son.
- 3: re' - ri no - bis : e - le' - i - son.



- 4: Re - demp - tor ho' - mi - num,
- 5: Per cru - cem re - demp - ti
- 6: Qui es Ver - bum Pa - tries.



English version:



When singing the English version, observe the following points:

1. Read the words until you are familiar with them.
2. Make a study of the phrases in each invocation, and insert breath-marks into the text, according to phrasing and punctuation.
3. When you sing the phrases, always remember that the notes have *no* other purpose than to guide you on the way. The order of movement depends on the word accents.

The Easter Kyrie in the Liturgy of Holy Saturday.

After the blessing of the new fire and the new lights follow the twelve prophecies, preparatory to the solemn blessing of the Easter and Baptismal water. The procession wends its way to the baptismal chapel to assist the celebrant with the sacred chant. After the newly-consecrated Holy Oil and Chrism have been mixed with the regenerating water, the Heavenly Hierarchy is invoked with the Litany of the Saints. The procession returns to the sanctuary where, whilst the Litany continues, the sacred ministers lie prostrate on the floor. Thus the Church Militant, in profound abasement, calls upon the Church Triumphant for spiritual assistance, to worthily celebrate the glorious mystery of Our Lord's resurrection. Rising from the dust, as it were, the sacred ministers disappear for a moment to re-enter the sanctuary in the white vestments of joy and triumph. At this moment the chanters solemnly intone the Easter Kyrie, as the rubrics distinctly prescribe. Meanwhile the setting is completely transformed: flowers and lights decorate the altar, waves of incense arise; the celebrant intones the Gloria; high up the tower-bells take up the festive tidings and

waft them to mountains and valleys; within the church the organ pours forth majestic strains, made more keenly joyous and triumphant by the intermingled ringing of the cymbals at the altar. If heavenly joy can be depicted here on earth, the grandest attempt is certainly made in the liturgy of Holy Saturday. But what source shall yield the musical material to do justice to this extraordinary function?

The Melodic Structure of the Easter Mass.

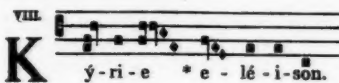
Our forefathers had a keen sense for organic development; the new thing was to grow out of the old; there was to be no shock or surprise at any turn of the sacred liturgy; we have a marvelous illustration right before us. Nothing can be more natural, and consequently more artistic, than to put to new use an assembly of material already on hand. The simple, stern, rugged melodic motifs that occur throughout the litany, reappear in the Easter Kyrie in a new melodic garb. It's a transformation on the same order as the one mentioned above, where the same sacred ministers re-enter the sanctuary in vestments of joy and festivity. "It is the highest art to conceal art," and simply to proceed as if a thing could not be otherwise.—

We here present side by side the simple motifs and their melodic transformation.—

Motif:



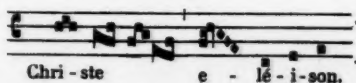
Melodic transformation:



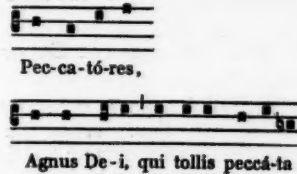
Motif:



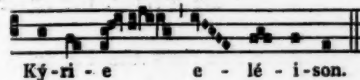
Melodic transformation:



Motif:



Melodic transformation:



Out of the last Kyrie emerges the Gloria. The musical motifs occurring throughout the same recur also in the Sanctus and Agnus Dei. The Easter joy voiced in these parts is couched in the fourth (hypo-phrygian) mode, which is especially adapted to express the transcendent and mysterious character of the new life which Our Lord embraced on His return from death. Modern composers in many instances have embodied in their Easter music thundering reminiscences of the earth-quake, the rolling back of the stone and the lightning speed of the Angel. The mass before us, on the contrary, mirrors the deeply spiritual joy of the Christian, who with Christ has also risen to a new life.

**Lessons in Gregorian Chant
Presented in Catechetical Form**

By Rev. Gregory Huegle O. S. B.

LESSON II.

CLEFS; SEMITONES, TONE MATERIAL; MODES.

13. What office is assigned to the clefs?

The office of the clefs is to point out the semitones.

14. How many semitones are there, and where do they occur?

There are two semitones; the first one occurs between mi and fa (e-f); the second between si and do (b-c). (See illustration No. 1.)

15. How many clefs are used in the Gregorian Chant?

Two clefs are used: the Fa or F clef, and the Do or C clef.

16. Why is the position of the semitones so important a matter?

The position of the semitones gives the melody a peculiar character; so much so, that if the singer changes the place of the semitones,

he changes the character of the melody. Hence the clefs are signs that mark "the zone of danger."

17. On what line does the Do or C clef appear?

The Do or C clef appears generally on the fourth (the highest) line. When the melody runs high the Do clef appears on the third line. When the melody runs *very* high, the same Do clef appears on the second line. Hence the rule: "The higher the melody, the lower the clef."—

18. On what line does the Fa or F clef appear?

The Fa or F clef usually appears on the third line. It is used with the second mode only, in order to bring the lowest notes upon the staff.

19. What is understood by "mode?"

By mode is understood a series of eight tones.

20. From what tone material are the Gregorian modes formed?

They are formed from a tonal range of two octaves. (See illustration No. 2.)

21. How many modes are formed out of this tone material?

Eight different modes are formed. These modes practically exhaust the possibilities that lie within the diatonic system.

22. What is meant by diatonic system?

By diatonic system is meant the succession of natural tones, without sharps and flats. (Only the tone "b" may be lowered by means of a flat. See next lesson.)

23. What causes the intrinsic difference between these eight modes?

The location of the semitones, and the relation between dominant and keynote.

24. What is meant by dominant and keynote?

By dominant is meant that prominent tone around which the melody moves, and the keynote is that note upon which the melody finally rests.—

NOTE.—When listening to the chanting of Vespers, one readily perceives that most of the words are sung on a somewhat a high note: that is the dominant (ruling note). The antiphones, which like a frame-work surround the psalms, sometimes begin, but surely always end, on a lower note: this is the keynote (finalis), proper to each mode. More will be said on the modes later on.

Illustration No. 1. Position of the Semitones.



In modern notation:

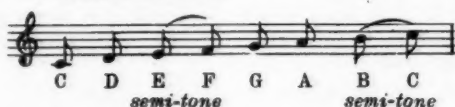
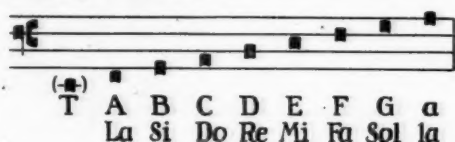
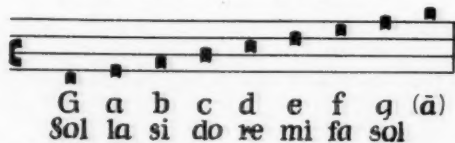
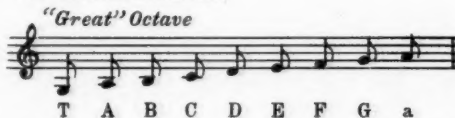


Illustration No. 1 presents the scale underlying the sixth mode. It has been said that modern music moves "in Lydian Channels." The correctness of the assertion may be seen by a glance at the above scale. The semitones occurring between mi-fa and si-do are familiar to all of us. Hence ancient and modern music meet on common ground in the scale here presented. Later on we shall consider the difference existing between the above chant scale and our modern C major scale. It is a difference of relations. For the present we are merely concerned with the position of the semitones.

Illustration No. 2. Survey tone material used in the Gregorian Chant. The GREAT octave, represented by Capitals, the SMALL octave by small letters.



In modern notation:



In modern notation:

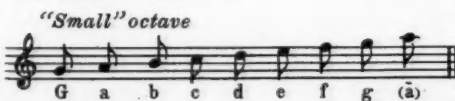


Illustration No. 2. The tone material out of which the eight Gregorian notes are carved has here been presented, not in an unbroken line, but in the ancient form of the "Great" and "Small" octaves. Thus the pupil is introduced

to the use of capital and small letters, as employed in chant, especially in psalmody. This presentation has brought about a slight overlapping of tones; small "a" finishes the great, and capital "G" begins the small octave. Take notice that the Fa-clef must of necessity be used with the great octave, because it *alone* can bring the lowest notes up to the staff. With the small octave the Do-clef is used on the second line to bring down the highest notes to the staff. At either end *one* tone is thrown in gratis: Digamma (T) at the bottom, and acute a (á) at the top. We have placed these rarely occurring tones in parentheses. The student of harmony will at once perceive that the great octave is identical with the modern scale called "diatonic minor." When modern music broke away from the ancient, under pressure of harmonic cadence formation, it was satisfied with the double loan of the Lydian and Dorian scales, each of them in its inverted (plagal) form. The idea of major and minor harmonies seems to appear first in the speculations of Zarlino (1517-1590). The original eight modes proved insufficient to furnish satisfactory cadences without the alteration of tones; hence gradually they yielded to Lydian and Dorian (sixth and second modes), as mentioned above, and thus the modern major and minor system was established. The old modal system was completely supplanted in the eighteenth century.

The Choir and Choirmusic

By "Ye Choirmaster."

AS the painter uses his colors, alone, and in various combinations to put expression into his picture, so the conductor, either choral or orchestral, has his colors—*pp*, *p*, *mf*, *f*, *ff*, *crescendo*, *decrescendo*, etc.—on his "tonal palette," ready to use at his discretion to put expression in the composition about to be rendered. In the January number of *Caecilia*, I have given you a few pointers in regard to *pp* singing. Now let me tell you something about *piano* and *forte*.

Piano—to sing soft—a trifle stronger than *pianissimo*. If, as I said previously, your singers "sense a real *pianissimo*," it is an easy matter to use the exercises, (cf. page 25, of our last issue) and have them sung, I would say, "twice as loud" as the *pianissimo*, or as a better guide, sing *about* as loud as the ordinary speaking voice.

With this as a base you can then easily judge the use of the other color on your palette—

mezzo-forte—half loud. These three degrees, *pp*, *p* and *mf*—are the equivalent of some of the *finer* lines the artist makes use of in his picture to bring out the other contrasts—the fine lines an artist paints with his tiny brush, the lines hardly to be seen with the naked eye producing that peculiar mist which seem to embrace the peaks of snow-clad mountains, as well as that baffling and wonder-inspiring reflection of the sky and mountains beneath the surface of the water. The same effect is produced, when using a *pianissimo*, *piano* or *mezzo-forte* carefully and judiciously, and thereby makes your composition glitter and sparkle with the added lustre of a diamond in the sunlight. On the other hand *forte* (*f*), *fortissimo* (*ff*), and *fortississimo* (*fff*)—is considered by many the easiest to sing.

By no means!

And why?

Because *forte* means *loud*, *fortissimo* *very loud*, and *fortississimo* *extremely loud*, whereas it seems that most singers and choir leaders are under impression that the indications *f*, *ff*, and *fff* are usually of the same consequence.

In an orchestral rehearsal, some time ago, conducted by a "guest conductor," the orchestra came to a passage marked *forte*. After playing a few bars, the conductor stopped the rehearsal and said, "Gentlemen, we will play this again, but *forte* this time." So the part was repeated, and again the conductor interrupted and said, "Gentlemen, *please*, *forte*." And again the part was repeated and again the conductor stopped and asked the performers to play "*forte*." And so on four or five times. This exasperated the first first-violinist to such an extent, that he arose and replied to the conductor: "But, sir, what do you desire? *Forte* is indicated here, and we are playing as loud as we can."

"That's just it," replied the conductor. "You are indeed playing as loud as you can, but that is not *forte*. *Forte*, gentlemen, means to play *loud* and *not* as loud as you can."

You can well apply this to singing. The principle is the same. To sing a genuine *forte* is the most difficult thing to do with the exception of singing a *crescendo* and *decrescendo* true to their meaning.

Of course you will wish to know how this is done. This can only be brought about by long, careful and painstaking drilling.

Forte singing,—would be a trifle louder than the ordinary voice.

Probably it would be well for you to establish a norm to guide you. I would say let this

be the pianissimo singing. Let piano singing be twice as loud as the pianissimo, then mezzo-forte twice as loud as piano, and finally forte twice as loud as mezzo-forte. This should merely serve you as a guide.

You say that wouldn't be loud enough?!—Plenty! Remember you still have fortissimo, and I would say even a fortississimo in reserve.

It may seem strange to you to mention a "fortississimo" for the singer. True, it may be an effort for the average singer to produce such, but, by a choir it can be done. Fortississimo should be the *super climax*, whereas the fortissimo is used as a climax wherever justified.

As a pianissimo should thrill by its ethereal quality, so a fortissimo should likewise stand out in bold relief by its grandeur, and the fortississimo should electrify, by its magnitude and solidity as the Rock of Gibraltar.

Wise is the man, be he a musical director or orator, who makes use of all means of expression, who with fine feeling distinguishes between light and dark, between weak and strong.

What an immense wealth of hidden reserve to thus interpret a composition, with but these few means alone. There are many more to be spoken of in subsequent issues of the Caecilia. But with these, so far, you can rejuvenate Masses, Motets of which you and your choir have grown tired, and so present them to the listener as entirely new productions—the finest bit of oratory, may the language be ever so flowery, the most wonderful composition, be the melodic and harmonic treatment ever so clever and ingenious, will be void and dull without any colors of expression.

Make good use of them!

A FEW SUGGESTIONS FOR HOLY WEEK

Palm Sunday.

Holy Week,—the most interesting and dramatic time during the ecclesiastical year, was called by St. John Chrysostom the *great week*: "Not that it has more days in it than other weeks or that its days are made up of more hours than other days; but we call it "great," because of the great mysteries which are then celebrated . . ." Dom Gueranger in his work "Liturgical Year" says: "We find it called also by other names; the *painful week* (hebdomada poenosa), on account of the sufferings of our Lord Jesus Christ, and of the fatigue required from us in celebrating them; the *week of indulgence*, because sinners are then received to penance; and lastly, *Holy Week*, in allusion to the holiness of the myster-

ies which are commemorated during these seven days. This last name is the one under which it most generally goes with us . . ."

Holy Week, beginning with Palm Sunday, offers the choir director untold opportunities. The "*Officium Hebdomadae Sanctae*" (published by Fr. Pustet Co., New York and Cincinnati) should be in the hands of every organist and director. In it is contained everything to be sung by the choir according to the gregorian melodies. This does not mean that you must sing everything gregorian. You have your choice and may substitute figured music as you wish. In many places the singing is done by male voices *only*. Especially on Palm Sunday, for the reason that the male chorus seems to be more impressive.

Caecilia Supplement, 1916, No. 2, contains a complete arrangement for male voices for the Blessing of the Palms and the following Procession.

If time permits you ought to practice the chorus parts to be sung in connection with the singing of the Passion. Ett has written wonderfully *simple* ones for male voices, and these are published by J. Fischer & Brother, New York.

The Offertory "*Improperium*" by Witt should by all means be included in your Palm Sunday program. This is published for either male or mixed chorus in the Caecilia supplement, 1913, No. 2.

Holy Thursday.

The Gradual: *Christus factus est.*

Male voices: Witt—Caec. supp. 1921, No. 3.

Mixed voices: Lohmann—Caec. supp., 1911, No. 3.
Zindarelli—(J. Fischer & Bro.)
Schloeder—(J. Fischer & Bro.)

The Offertory: *Dextera Domini*—

It would be well to recite this and sing a motett in honor of the Blessed Sacrament.

On this day the Mass is followed by a procession to the place prepared for the sacred Host. This is carried beneath a canopy as on Corpus Christi, however not exposed, but concealed in a closely veiled chalice. During the procession the choir sings the hymn of the Blessed Sacrament: *Pange Lingua*.

Should the procession be of any length and duration, other hymns may be added, as for instance—*Sacris solemniis Verbum Supernum; Salutis humanae; Aeternae Rex*, etc. These can be had in various settings for male or mixed chorus.

Good Friday.

Everybody knows the order of services on this day. You ought to surely be prepared to sing the *Improperia*, the reproaches made by our Saviour to the Jews. These are sung after

the unveiling of the Cross, when the priest or celebrant already has taken off his chasuble, (before the unveiling) he now also takes off his shoes and advances toward the crucifix, making three genuflections at intervals, and finally kisses the cross. He is followed by the deacon, sub-deacon, clergy and the people. Palestrina's "Improperia" (published in the Caecilia supplement, 1921, No. 3), are known the world over, and are easy to sing. This offers you an unusual opportunity to sing something by one of the older Masters, so much recommended by Pope Pius X of blessed memory in his celebrated Motu Proprio.

In a great many churches the three hours of suffering of our Lord is commemorated with a special service known as the "*Tre Ore*," beginning promptly at 12 o'clock noon and lasting until 3 P. M.

The *Tre Ore* is not an official or liturgical service of the church. It is classed as a private devotion but since it is of such an appropriate and impressive character, it is fast gaining favor all over the world, and I am quite sure will be held in every church before long.

For the choirmaster it means additional work. But, it is well worth all the efforts you put into your part of this devotion. And, please, do not make this devotion an occasion to display so-called vocalists, etc. True, your music should be of the highest order, but not of such a nature, as to make the meditation on the seven last words, usually discoursed on by the priests, to be relegated to the position of secondary matter. Here, again, is a chance to introduce congregational singing. The entire congregation should at least join in singing the "*Stabat Mater*" in the vernacular. There are so many good choruses written for this occasion. The Caecilia supplement, 1922, No. 2, contains a beautiful one "Come all ye angels, come share in our sorrow," by Molitor (mixed chorus). Such songs as "O come and mourn with me a while," "Art thou weary" (Tozer; Cath. Hymn Book, "O sacred head surrounded," should not be overlooked. Then I might add, that a solo, of proper character, no operatic solo, would not be out of place in this devotion. Write to J. Fischer & Bro., in New York, or to the Caecilia (Milwaukee), and you can easily get a selection of proper music. The "Improperia" sung during the veneration of the cross, can here be repeated.

The Lamentations for male chorus by Cornell and Stehle as published by J. Fischer & Bro. are urgently recommended.

Holy Saturday.

On this day as you know the blessing of the New Fire and Incense, the Paschal Candle, the reading of the Prophecies, the blessing of the Font take place. This is followed by the singing of the Litany (short) of All Saints, each invocation being sung twice.

At the Gloria the organ, which has been silent all this time, again bursts forth in triumphant tones to the accompaniment of this angelic hymn and from now on continues to be used. To the *Ite missa est* and *Deo Gratias* are added the double *alleluja*, according to the Paschal time melody, which is used until the following Sunday inclusive.

Easter Sunday.

Vidi aquam.

- Male Choir: Griesbacher—Caec. supp., 1910, No. 3.
- Tappert—Caec. supp., 1925, No. 2
- Gruber—J. Fischer & Bro.
- Schoepf—J. Fischer & Bro.
- Witt—J. Fischer & Bro.
- Two Part Chorus: Tappert—Otto A. Singenberger, Mil.
- Singenberger—Otto A. Singenberger, Mil.
- Piel—Caec. supp., 1905, No. 4.
- Gradual: *Haec Dies*
- Male Chorus: Biedermann—J. Fischer & Bro.
- Tappert—Caec. supp., 1924, No. 4.
- Tappert—Caec. supp., 1925, No. 2.
- Mixed Chorus: Stein—Caec. supp., 1913, No. 3.

Sequenz: *Victimae Paschali*.

- Unison Chorus Bonvin—Caec. supp., 1918, No. 1.
- Two-part Chorus: J. J. Meyer, Caec. supp., 1924, No. 4.
- Mixed Chorus: Haller, Caec. supp., 1921, No. 2.
- Yon—J. Fischer & Bro.

Offertory: *Terra Tremuit*.

- Male Chorus: Wiltberger—Caec. supp., 1913, No. 3.
- Mixed Chorus: Stein—Caec. supp., 1913, No. 3.
- Greith—J. Fischer & Bro.
- Gruber—J. Fischer & Bro.
- Two-part Chorus: John Singenberger.

Regina Coeli.

- Two-part Chorus: Schweitzer—J. Fischer & Bro.
- Koenen—Caec. supp., 1911, No. 4.
- Lohman—Caec. supp., 1922, No. 4.
- Male Chorus: Witt—Caec. supp., 1916, No. 3.
- Tappert—Caec. supp., 1913, No. 3.
- Ravanello—J. Fischer & Bro.
- Mixed Chorus: Lotti—J. Fischer & Bro.
- Witt—Caec. supp., 1911, No. 4.

Easter Hymns are plentiful, for all various voice combinations (published in the Caecilia supplements).

Above are only a few suggestions and I hope they will be of some assistance to you. If you are at a loss to make a proper selection, the publisher of the Caecilia will be glad to send you suitable music on selection.

The Organ

By Mr. Philip Wirsching.

The Organ With Regard to its Effects.

THE aesthetics of an organ are connected with its history. It appears united with the progress of the mechanical arts, the development of music, and with the kind of use made of it since its invention. Dedicated above all other purposes to co-operation in the solemn offices of a religion that lifts the heart far above all earthly things, it was still made subject to the tastes of organists and to changes of fashion. Such abuses, in the earlier history of the organ, several times caused its banishment from the church. Yet after no long period, it was restored to the place of honor where now for several centuries it has exerted its mighty religious influence.

If we consider the origin and gradual progress of the organ, we notice a ceaseless striving to imitate the effects of the orchestra, whether in the multiplicity of tones sounding at the same time, or in the nature and timbre of the stops of which the organ is composed, or finally in the degrees of power which it has been sought to give it in order to attain a similarity of expression to the parts of the orchestra. From all these efforts, however, unexpected results have issued, and as in the case of alchemy, a noble and extensive science has been developed in the pursuit of an idea. Music has through these exertions been enriched by an entirely new instrument, whose chief characteristic is a majestic imposing power of tone.

The wish to reduce the organ to the subordinate role of an imitative instrument would rob it of its finest excellence, would degrade it. Certain it is, that in respect of harmony and in the great variety of its effects, the organ is fit to replace the orchestra. This quality cannot be denied it, but still the organ maintains a peculiar character. It gives forth what is similar, without lowering itself to copy, and if it at times accommodates itself to reproducing the effects of other instruments, it is only with much reserve and discretion. Imitation in art has its limits and its rules. Only through the magic of a subtle deception can a pleasing illusion be produced and not through a similarity taken from reality. Art must know how to reckon the interval which must exist between the copy and the model, by their being brought too near to each other the charm vanishes and the end nevertheless is not attained. The most beautiful statue, if furnished with colors, becomes a manikin. Given motion to its limbs and there appears a horrible automaton. The

organ builder may endeavor to perfect the timbre of certain stops that bear the names of instruments employed in orchestras, especially of such stops as are intended for solo playing, for the performance of prominent melodies. But we maintain that it is not this imitation, more or less imperfect and sometimes even grotesque, that determine the true value of an organ.

Another cause prevents the organ from producing the effects of orchestra. This lies in the varying movements which the different parts have, of which a piece of music consists. A glance at the score shows that each instrument has to take upon itself a special role, in the organ all the stops are drawn to one keyboard, to go together either in harmony, in octaves or in other intervals. In order to separate them, to assign to each a movement of its own, there would be necessary as many manuals as there were stops to be used. This method would, however, require as many co-operating organ-players as there are players in the orchestra. But all these means would only lead to a very imperfect result. Let us then acknowledge that this impossible imitation must not be the goal of the organ builder's efforts, and that he, in reason, must not attempt to widen the field of the organ beyond the limits prescribed by nature herself.

Before the advent of the pneumatic lever by Barker, organ builders devoted most of their time to the improvement of tone and to the introduction of new stops. Among the discoveries or new applications of older inventions at the beginning of the nineteenth century, may be mentioned the stops with free reeds as one of the most important. The first organ with such stops was built in 1811, and it was believed that the problem so long puzzled over was finally solved, that it was possible to give to the instrument that charm of expression of which it had been hitherto been destitute.

According to the admirers of this charming instrument, all older organs ought to have been torn down and rebuilt in this new way. They did not consider that the pipes with free reeds could only form one stop or at the most a set of stops of the same nature and that even if it were well to enrich with them large organs, this must not be done to the exclusion of the other stops, which the former after all cannot replace. During the succeeding years, the foremost builders of the old world, in France, Germany and England, particularly in the latter country, worked unceasingly, to improve the reeds of the organ, until the modern reed, a monument to the science and skill of Wills

of London, was produced, giving to the modern organ that wonderful richness, admired by all lovers of the Queen of Instruments.

Returning once more to the views held by the admirers of the free reed, an objection might be raised. Persons, who believe that it is the evenness or the uniformity of the continuous tones that constitutes the chief characteristic of the organ, hold that these unvarying effects cannot be taken from the organ without destroying the grandeur which is a result of its tone-character. This apprehension seems unfounded. The organ has risen gradually to the height whereon it now stands, each century and decade has brought it some improvements. The striving to multiply its effects has called forth a large number of stops, many of which differ only in name. Earlier builders sought to reproduce in the organ the tones of all known instruments, they imitated the song of birds, the cries of beasts, the human voice and even that of the angels, they attempted to produce for the ear an effect similar to that which the waves of the sea have upon the eye, they imitated the lightning flash and the thunder roll. They gave the organ penetrating, majestic power, at the expense of the agreeable and tender qualities.

In order to quiet the apprehension that the dignity of the organ would be profaned by impassioned expression, and thereby an easily abused means placed in the hands of the organist, we can give the assurance that the expressive stops produce a calm and pure harmony, admitting of no abuse, while experience has abundantly shown that these stops under skillful hands increase the variety and range of expression, without detracting from the religious character of the organ as a whole.

There are circumspect and anxious minds, that regard every improvement as a hostile attack upon the art. In their opinion organs constructed by the best masters now living, would be the ruin of religious music. As to this a mutual understanding must first of all be had. The choral-song, a valuable relic of ancient Greek music, the reformed choral-song of Gregory VII, which fell into degeneracy through ignorance, counterpoint and the screeching singing of several voices each to a given tune in its own way, the desecrating custom of supplying the Latin words with profane melodies taken from low songs, in order to accompany the motettes, a custom which lasted more than three centuries and was finally banished from the church by Pope Marcellus II, the peaceful and religious harmonies which followed through Palestrina upon this abuse, the artistic and noble compositions of Handel, the brilliant and inspired compositions of Hay-

den, Beethoven and Cherubini, in which these masters unfolded all the resources of the full orchestra, the numerous and varied works of Neukomm, all bearing the stamp of grandeur and refinement, all filled with grace. All these works have been named church music. To which epoch shall we hold? And what role shall the organ resume? But, and this is the worst thing of all, our reformers themselves are not agreed as to which is the best church style. Is Bach's manner accepted? Few organists can be found capable of playing in his spirit, and still fewer audiences appreciative of this spirit. The critics who declare the eighteenth century to be the period in which the art of organ playing was brought to the highest perfection, do not reflect that at that time the organ builders stood under the influence of the organists and had to fashion their instruments to the demands of the day, and that the dexterity in fingering so admired, the lively duos, the fanfares, the tamborine, the rondo and the hunt, all of them pieces which received the name of church music, were just as little in place as are today the opera overtures and other such movements from dances, which are sometimes heard as interludes and finale.

In view of the instability of our judgments about music, it would seem that this art has neither fixed principles nor rules, according to which its beauties might be judged. What our fathers admired, meets blame from us, and what we deemed sublime yesterday, seems today ridiculous, and then in a sudden reaction we relentlessly sacrifice all the present to the past. This is an effect of the necessary course of the development of the arts. When they can no longer progress, they take a step to one side. Meanwhile the age moves on and its influences are unconsciously experienced. The advances do center about one object, they have rather universal reach and bearing. The pianos of today surpass those built twenty years ago, as do the latter the instruments constructed earlier.

The perfection of wind-instruments has offered to composers new means to powerful effects, which have perhaps been misused, but to which our ear has become accustomed as our eye to the brilliancy of the electric light. Our modern organs have a power of tone which those of the last century did not have, and this may surely be regarded as an advantage, so long as it does not degenerate into harshness or exclude the soft stops with which it makes a desirable contrast. It is not possible by opening an organ and considering its single parts, to judge of its value or its worthiness. The different stops are like the colors upon a paint-

er's palette, it is their blending and mixing that produces successful tints or the contrary.

A skillful organ builder must not remain a stranger to the progress of music, he must feel the need of acquainting himself with it, and must so acquaint himself. In this regard he may and even must accept the helpful instructions of an experienced organist, but he must possess sufficient independence and authority to withstand the demands of a bad taste and of caprice.

Much tact, and critical tact, is necessary to effect successful changes in that which centuries have sanctioned. Every deviation aimed at the improvement of the instrument must be maturely considered, and above all the resulting consequences must be laid in balance. But as soon as an innovation is acknowledged to be good, it must be applied without regard to possible misuse, for everywhere do we find evil by the side of good and useful. The transgression of reasonable limits leads to excess, but he alone is responsible for the fault, who has made a bad use of the wealth of resource put within his power. It is reserved for the great artists, the men filled with a sense of dignity of their art and a feeling for propriety, to fix the rules in so delicate a matter.

We have here sought briefly but to the best of our ability, to present in historical form to those interested in organ building the step by step development and progress of this noble art. We hope that in the survey of these facts, we have been of service to those already acquainted with them, and to have given others less occupied with the history of organ building, sufficient information.

In the succeeding articles we will treat the practical side with full description of the various parts constituting the queen of instruments.

Specification

of the new Organ installed in the Chapel of the University of Dayton, Dayton, Ohio.

Three Manuals of 61 Keys each, Compass CC to c4,

Pedal 32 Keys, Compass CCC to G.

Great Organ.

1. Open Diapason, 8'	6. Dulciana, 8'
2. Principale minore, 8'	7. Octave, 4'
3. Gedeckt, 8'	8. Octave Quinte, 2 2/3'
4. Gross Floete, 8'	9. Tuba, 8'
5. Viola de Gamba, 8'	

(Stops 2 to 9 enclosed in Choir-Swell-Box.)

Swell Organ.

10. Bordone dolce, 16'	16. Quintadena, 8'
11. Open Diapason, 8'	17. Violine, 4'
12. Bordone amabile, 8'	18. Flute harmonique, 4'
13. Violoncello, 8'	19. Dolce Cornet, 3 ranks 8'
14. Vox angelica, 8'	20. Cornopean, 8'
15. Vox coelestis, 8'	21. Oboe, 8'

Choir Organ.

(Enclosed in separate Swell-Box.)	
22. Open Diapason, 8'	26. Vox angelica, 8'
23. Melodia, 8'	from No. 14
24. Unda maris, (Flute celeste) 8'	27. Flute, 4'
25. Salicional, 8'	28. Flautino, 2'
	29. Clarinet, 8'

Pedal Organ.

30. Contra Basso, 16'	34. Flauto basso, 8'
31. Sub-Bass, 16'	35. Violoncello, 8'
32. Lieblich Gedeckt, 16'	36. Vox Angelica, 8'
33. Octave, 8'	

Couplers.

1. Great to Great, 16'	12. Choir to Choir, 4'
2. Great to Great, 4'	13. Swell to Choir, 16'
3. Swell to Great, 16'	14. Swell to Choir, 8'
4. Swell to Great, 8'	15. Swell to Choir, 4'
5. Swell to Great, 4'	16. Great to Pedal, 8'
6. Choir to Great, 16'	17. Great to Pedal, 4'
7. Choir to Great, 8'	18. Swell to Pedal, 8'
8. Choir to Great, 4'	19. Swell to Pedal, 4'
9. Swell to Swell, 16'	20. Choir to Pedal, 8'
10. Swell to Swell, 4'	21. Choir to Pedal, 4'
11. Choir to Choir, 16'	

Accessories.

1. Great Unison Off.	4. Swell Tremulant.
2. Swell Unison Off.	5. Choir Tremulant.
3. Choir Unison Off.	

Combination Pistons.

Six Pistons, affecting Great Organ.
Six Pistons, affecting Swell Organ.
Four Pistons, affecting Choir Organ.
Six Pistons, affecting entire Organ.
Six Foot Pistons, duplicating, those affecting entire Organ.

Pedal Movements.

Great to Pedal, Reversible.
Swell to Pedal, Reversible.
Choir to Pedal, Reversible.
Sforzando Pedal.
Balanced Swell Pedal.
Balanced Great and Choir Pedal.

The Console is detached and placed near the gallery railing, enabling the organist to see and direct the Choir.

The action is electro-pneumatic throughout.

A three horse-power blowing plant furnishes wind and current for organ and its action.

The specification for the organ were drawn by Brother Robert Holzmer and Philip Wirsching.



A Chat With The Organist

By Mr. Albert Sieben.

THERE are any number of periodicals devoted to various interests. Many of these are successful. However a great number of these do not deserve success. It is quite possible that our organists spend a goodly sum yearly on so-called literature which is really not so necessary to their welfare. The "Caecilia" as it started out last month ought to be worth many a dollar to the church musician in the course of a year and ought to help him increase his usefulness and earning capacity.

"Ye Choirmaster" in his resolutions for the new year might have added another—to support a good church-musical periodical that is working just as hard for your church-musical interests as does a Catholic periodical for your faith. Resolve to do the "square thing" by the hard-working and self-sacrificing editor who serves your interests; also tell your neighbor to tell his neighbor about it.

I noticed too, that, Ye Choirmaster said nothing about a resolution to improve your organ-playing and that leads me to say a few things about this part of the church-musician's work.

After you are done, close up the organ after having covered the keys with a cloth.

When you come to think about it, you will find that the greater part of the organist's time in church is occupied with organ playing and singing Requiems, generally alone. Now, this time can be employed in something better than raising an appetite. Of course, we all know that the poor souls for whom we sing will help us too, especially when we consider that singing is three times as good as praying. What I want to urge is this, that if you are earnest enough about your noble work, and there be some music in your system, you can improve in music and organ playing even while doing such routine work. And that would be a good resolution for February even if you have already slipped back in your solemn resolutions for January. We do this frequently after our Confessions. However, does this mean that we should not go to Confession any more and never make new resolutions?

So let us begin this February with our organ-work. Our first aim would then be to put ourselves in the proper mental and spiritual attitude and also to put our tools in order. The best direction for the proper attitude of the mind would be to never look who is in church and observe who may be there to listen to you.

Simply to do the best you just know how by Him who is on the Altar. He is not so censorious and critical as humans are. He does not expect more of you than the best you can do. Any criticism after trying to do your best need not disturb you. Just keep on getting a little better in every way, day by day.

Now, as for your tools, meaning your organ. It is quite possible there may be more melodeons than organs in the land, and many, perhaps the greater number of our melodeonists and organists are quite willing in spirit but their music-theory and practice are a little weak. And these too, desire to praise God according to their powers. For such as these too, the late Prof. John Singenberger labored so nobly; for such as these too, is the church-musical gospel of the "Caecilia." Would it not be just about right to try and help these first?

So let us take a look at the average melodeon. I need not go into details how a melodeon or organ can be improved wonderfully in appearance. A choirloft is a dusty place and the grime gets into the music and on the organ keys. Why not have a few towels and some water handy? Josef Hofmann, the world renowned pianist, mentions this matter particularly in his book on piano-playing. It helps your organ playing to have the keys and your hands clean.

Taking another look at the average melodeon we notice some handles with discs which can be pushed in and out, and which most people call stops for no particular reason. Also, for no particular reason they have names on them like Diapason, Flute, Melodia and even Saxophone. There is no particular system in the arrangement of these stops on the average melodeon. This instrument was designed for the thousands of parlors on the farms and for a somewhat smaller number of chapels and churches in the cities and on the prairies. As a rule the melodeon suffers neglect and bad treatment. But, when the noble Queen of instruments balks, then we jump for the melodeon, which is ever ready, always in tune. Only it has not been brushed and curried for some time.

Personally I would rather play on a melodeon that is kept in order than on about one-half of the fossils and freaks, curios and cripples which are called organs.

If your reed-organ is not quite in order you can generally fix it yourself. Open in front and in back with a screw driver and notice how your "Melodia" for instance may be a continua-

tion of the "Diapason" stop. At any rate a set of reeds is divided, to prevent warping of a strip of wood. Another set of handles on left and right side may lift the same strips of wood only one-half as high. This, of course, turns a Melodia into a Dulciana. That is about as clever as if you called them "Soup" and "Bouillon" respectively, because one seems to be blown vigorously, the other one gently. You had better mark the handles corresponding on both sides 1a and 1b and another set of reeds, generally in the back, you mark 11a and 11b. When you play, draw, as a rule one set and swell with the right knee. For more volume also use the left knee. Don't be one of those that pull out every handle, leaving them out while playing, and after the infliction put them in again or just often leave them out.

Leaving the organ open too for a layer of dust to gather until the next reel is to be run off. If a certain reed is silent get a hook and pull it out and gently wipe it off and push in place again.

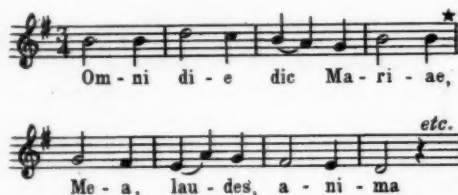
This all means: have at least as much respect for your office and your organ that sings the praise of God as the Jazz player has for his saxophone which he regularly "slicks" up and which he keeps in order. Of course, there is more money in it too. Perhaps, some day, I may be induced or coerced or provoked to write about this matter also.

"In Quest of Rhythm"

By J. B. Raimer.

UNDER the above title Dom Mocquereau, in the first number of the "Revue Grégorienne" for 1922, gives us, as it were, a peep into the second volume of his "Nombre Musical Grégorien." His numerous following will no doubt herald this second part of his well-known work, like they did the first, as a wonderful product of knowledge and competency in matters Gregorian. Hence it will be worth while to examine it more closely. Let us follow the article step by step.

1. Dom Mocquereau begins his quest by searching for the "purely musical rhythm" of a well-known French tune, which he first presents without any bars to mark off the single measures. Next he inserts these before the long (half) notes.



Then he tries to determine the *rhythmic waves* "motifs" or steps. A rhythmic wave, according to him, is made up *essentially* of an *élan* (rise) and a *touchement* (descent or alighting); it *always* begins with an upbeat, and necessarily is astride of the measure. If the composer, as in the given case, has not written an upbeat, it must be mentally supplied. Hence Dom Mocquereau here puts a quarter rest and later on a quarter note at the head of the tune.

Does this conception of a rhythmic wave or step correspond, in its *exclusiveness*, to the nature of rhythm, as well as to the general practice among musicians and poets of ancient and of modern times? Is the rhythmic sense of man really inclined only to an iambic movement, requiring an initial upbeat?

If so, then Homer and Vergil must have had a perverse sense of rhythm, as they wrote whole epics in dactylic hexameters, that is to say, thousands of verses that begin exclusively with a downbeat. Shakespeare's dramas, Longfellow's "Hiawatha," Shelley's "To a Skylark," Tennyson's "Charge of the Light Brigade,"—all would be rhythmically defective. Do we really feel the need of supplying an initial upbeat in all these verses?

Dom Mocquereau's notion has its root in this, that he fails to distinguish properly between the physical process observed in walking on the one hand and in singing on the other, thus confounding the movement in a melody with the bodily motion that may accompany or direct it. It is true indeed that we cannot let down our foot before having lifted it previously. But our voice and our legs are different things. The voice or singing can very well begin directly with a downbeat, and requires no previous movement. Musical literature and vocal practice prove this in thousands and thousands of instances.

The above-cited melody is divided by Dom Mocquereau into two phrasal sections, the first of which however does not extend to the last note of the fourth measure (*), but ends with the half note in that measure, notwithstanding the fact that the composer intended this measure to be understood as embodying a feminine

ending, making this clear by the text he places under these notes, namely the last two syllables of the word *Mariae*, and thus indicating that these two notes belong together. Dom Mocquereau however separates them. According to him, the first of these two notes forms the end of a supposedly preceding iambic foot: **Ma-ri-**, while the second is the upbeat (arsis) of the succeeding foot, also iambic: **ae mé-**. This tearing apart of a trochee and of a feminine ending is simply a demand of the system advocated. Or is it true that feminine endings are no longer justifiable? Then we should have to correct many a verse-ending of this kind, found in celebrated poems.

II. "IN QUEST OF INTENSITY."

While conceding that intensity (the dynamic accent) may indeed enhance the rhythm, D. Mocquereau considers it (in opposition to D. Pothier) as only a *secondary* element. As to its position in the melody, he declares "there is nothing in the natural constitution of rhythm that calls for a special place to be given to intensity; it plays its part indiscriminately on the upbeat as well as on the downbeat of the rhythm." There is hardly need of saying anything to refute this. It suffices to call the attention of the reader to the thorough and ingenious discussion of the subject according to Frederick Suco in Fr. Bonvin's article: "The First Beat of the Measure and Its Accent." (See *The Caecilia*, 1925, No. 1, p. 1-2.)

The same article also answers the assertion made, on the authority of Vincent d'Indy, that the accent placed as a rule upon the first beat of the measure, stamps compositions so constructed as "poor music."

Dom Mocquereau rejects such an arrangement of the afore-cited melody as "assez vulgaire." In its stead he tries out another form of accentuation, namely this:



and exclaims: "This, beyond all dispute, is an improvement; the rhythm is more graceful and lighter; it comes nearer to being *good music*."

"Beyond all dispute"?! As a musician I certainly must dispute this assertion; and how many will join me in doing so? Such an accentuation of this melody strikes me as a monstrosity. "Plus de légèreté, more lightness!" As if in music, and more particularly in church music, everything depended on "légèreté!" If a composer wants a "légère" melody, he will

arrange his note-values and runs accordingly; if he writes something more grave, it would be against the nature of the piece to perform it *leggiero* and to change its rhythm.

III. "IN QUEST OF AGREEMENT BETWEEN THE MUSIC AND THE TEXT."

How are we to fit the words to our melody? asks D. Mocquereau, and then lets a "modern" musician give this answer: The *dynamic accents* of the words should fall on the *strong beats* of the music, that is to say, on the downbeats (the first of each measure). — Next, proceeding to refute this opinion, D. Mocquereau places under the melody the words: "Omni die dic *Mariae*, etc.," just as we did in brackets, when we first cited the melody at the beginning of this article. Then he goes on to remark that such an arrangement is "characteristic of 'poor music,' of marches and dances; a melody with such a rhythm has *nothing religious* about it." We should like to know why. Would it not be better to say that in such an arrangement the melody has rhythmically the character of a popular church hymn, in which also, as a rule, the word-accent agrees with those of the music? If we prefer, we may substitute for the Latin text an English version with the same rhythm: "Loving children of Our Lady, Day by day we sing her praise, etc." From the standpoint of rhythm what reason is there for saying that there is nothing religious about such a hymn? What is lacking to make it such?

To show that a melody, beginning with a down-beat, is not made unfit for church purposes by the circumstance that the word-accent coincide with the musical accents on the first beat of each measure, we beg to submit a few striking and practical examples:



Christ the Lord is Risen (Hos. No. 5)

"a song of triumph for Easter, and one of our oldest and most beautiful hymns." (W. Bäumer.)

The spirited hymn to the Blessed Virgin:



Maid-en most beau-ti-ful (Hosanna No. 107)

c) Two hymns in honor of Our Lady of Sorrows: "By the Cross the Mother-Maiden," (Hos. 143) and "What a sea of tears and sorrows," (Hos. 145).

d) "Praise, my soul, thy Lord and Master" (Hos. 85).

e) The well-known: "Holy God, we praise Thy Name." (Hos. 77).

Dom Mocquereau further objects to having the accented syllables coincide with the downbeats (theses) of the music, on the score that "the natural rhythm of the words is thereby upset, for the spondaic (sic!) words 'omni,' 'die,' 'Mariae,' etc., should have the following rhythm:

Arsis	Thesis	A.	Th.	A.	Th.
Om	- ni	di	- e	Mari	- ae

but if we begin with a thesis or downbeat, this order is reversed."

In answer to this we would say, that even if the words in question were spondees, the arses and theses would nevertheless not have to appear in the order which D. Mocquereau calls for. For it is certainly erroneous to maintain, that in a spondee the arsis must be on the first syllable, and the thesis on the second. One proof for this is the fact that in a dactylic hexameter a spondee may be substituted for a dactyl,—a metrical foot that necessarily has a thesis on the first syllable.

But after all the words *omni*, *die*, *Mariae*, etc., really spondees, either generally speaking or in our particular case? Are the verses in question at all spondaic?

Though "omni" happens to be a spondee, the second word "die" is not, its first syllable being short. The whole poem is not metrical (quantitative) at all, but accentual; it consists of accentual trochees (a succession of stressed and unstressed syllables). In fact there is in Latin poetry no such thing as an accentual spondee, as such a foot would require two accented syllables in immediate succession,—something foreign to Latin.

Dom Mocquereau's definition of a spondee (*Le Nombre mus. grég.*, No. 72) as "a rhythm consisting of two sounds of equal duration" implies a misconception. According to this definition also a pyrrhic (v v) would be a spondee; and all antiquity would protest against that.

As a further reason against the practice that has hitherto been in force, D. Mocquereau advances the following: "Latin accentuation is fond of *brevity* and *lightness* . . . ; but in the case under discussion all the accented syllables are *long* (on half notes)."

"Latin accentuation is fond of *brevity*," or, as another representative of that school puts it:

"The very nature of the word-accent essentially implies quickness, brevity." Opposed to this is the manner in which the word-accent in Latin shifts about. We might indeed rather say with Fr. Bonvin "that in Latin the word-accent goes in search of length, of a long syllable. In words of three or more syllables it regularly falls on the second last syllable, *if, and only if, that syllable is long*; if the syllable is *short*, the accent *avoids it* and attaches itself to the preceding syllable,—no matter indeed whether that syllable is long or short, for the simple reason that it never recedes any further. If in this process it meets a short syllable, it has a tendency to lengthen the same, at least according to our present-day pronunciation of Latin."

Another objection: "The final syllables of Latin words are preferably *long*; . . . but here (in the arrangement objected to by D. M.) all the corresponding notes are *short*: quarter notes."

Answer: There are countless Latin words whose final syllable is short, e. g. the nominative and vocative singular of all words of the first declension; the nominative, accusative, and vocative plural of all neuter nouns of the second declension; the nominative singular of all masculine nouns of the same declension that end in -us or -er; the final syllable in the present infinitive active of all verbs, etc., etc. The very words of the poem here under discussion "Omni die, etc.," bear out our contention: out of 18 different words of more than one syllable in the first stanza alone no less than 14 have a short final syllable. How does D. Mocquereau's assertion square with this fact?

(To be continued.)





School Music



† Miss Anna Costello †

January 1, 1885 — January 24, 1925

IT is indeed a sad duty to announce the death of Miss Anna Costello, who had charge of the School Music Department of the Caecilia.

Miss Costello was sick only about two weeks, and on the morning of January 24th our good Lord saw fit to take her to Him.

Miss Costello was born January 1st, 1885, in Milwaukee and received her entire training in this city. Twenty years ago she entered the field as teacher in the Public Schools, and her ability as music instructor, particularly in the Grades was soon noticed and she was made assistant superintendent of music in the schools of Milwaukee. At the same time she was organist in several of the Catholic Churches, the last position being the one at St. Gall's Catholic Church. Besides attending to all her regular duties conscientiously, she delighted in giving her spare time to instruct the children of some of the local orphanages in singing. Her

spirit was one of charity. Wherever she could give her talents for a good cause, she did so in her own characteristic way.



That she was a person of ability is characterized in the following words of Milton C. Potter, superintendent of schools, who said: "Miss Costello was a real teacher, thoroughly committed to her work. It will be hard to replace her."

The editor of the Caecilia admits a loss. Miss Costello accepted the leadership in the School Music section, in the right spirit, and her aim was to make this department one of real value to the readers. She thoroughly understood her mission in this regard, and was prepared to carry through her program regardless of the immense sacrifices that would naturally be demanded of her.

We ask all the readers of the Caecilia to say a few prayers for the repose of her soul.

R. J. P.

ANNOUNCEMENT

Owing to the rather sudden death of Miss Anna Costello, The Caecilia is unable to bring the usual article on School Music. Arrangements are now being made with some competent person to replace Miss Costello, and the loss of this article will be made up in subsequent issues.

The Editor.

New Books and Music

REVIEW

Te Decet Hymnal, compiled by Rev. Nicholas M. Wagner, for official use in the diocese of Brooklyn, with the imprimatur of the Bishop of Brooklyn. Fr. Pustet Co., New York and Cincinnati. Price 45 cents.

We hail this new hymnal as a welcome addition to the relatively small number of really good Catholic hymnals in the English language. Father Wagner has attained his purpose and given us a good children's hymnal. His book is fairly complete yet succinct and offers a desirable addition in the form of prayers and devotions well adapted to the use of children. It is a practical collection drawn mostly from traditional sources with plentiful specimens of the newer. For a second edition, which we hope will soon become necessary, the following observations are respectfully submitted to the author's attention.

The text of No. 3 is unintelligible to children. It is abstrusely poetical and we venture to say that of a hundred people who hear it sung scarcely one will understand it.

The melody of No. 21 is of the stamp and origin of the villainous Lourdes hymn and should be scrapped.

Text and melody of No. 65 are distressingly mis-mated. The text is not suited to $\frac{3}{4}$ time, and as a verse production should be recast.

The evident desire to confine each hymn to one page forced the typographer to crowding and juggling that cannot but be confusing to children. A slightly larger format would appreciably remedy that defect.

J. J. P.

"Der praktische Chorregent und Organist," bearbeitet von Alexander Bock, J. Kösel & F. Pustet, Regensburg. Price 75 cents.

This is the seventh completely revised edition of Ett's *Cantica Sacra* formerly a very popular book, but out of print since 1908. Needless to say the old plain chant parts have given way to the Vatican version of which there are plentiful excerpts. The book, in very handy format, $5\frac{1}{4} \times 8\frac{1}{4}$ inches, contains on its 250 pages in simple style practically everything needed under ordinary circumstances by the average choir-master and organist: 10 masses, litanies, funeral and benediction service, Veni Creator, etc. Typography and paper are of the best.

In spite of an occasional flirting with the diesis the chant accompaniment is not always smooth and pleasing. Witness, e. g., the unmusical phrase "in lucem sanctam," p. 96, and "semini" p. 97, evidently the result of too much "system." However, the average organist ought to be able to circumnavigate such and similar reefs.

We regret the omission of eight verses of the Dies irae, because the Dies irae must be sung entirely, or at least partly recited. This setting of

the Dies irae makes it of little value. Organists, however, are so well acquainted with the text of this Sequenz that they can easily insert and recite the same.

This does not diminish the general value of the book, which has stood the test of time and in its new garb ought to make many new friends. We give it our unreserved recommendation.

J. J. P.

Dominanten, by Josef Kreitmaier S. J., published by B. Herder Book Co., St. Louis, Mo. Price \$1.75.

Of unusual interest to the musician and music lover. The little page truly indicates the contents: "Streifzüge ins Reich der Ton- und Spielkunst." The treatise on Church Music, and particularly the space devoted to Sacred Concerts are very interesting. Sensible is the one about Plain Chant.

Besides this, considerable space is devoted to Richard Wagner (Ein Character—Selbstbildniss), Richard Strauss, Anton Bruckner and Max Reger, which admirers of any of these personages ought to read.

A.

The Proper of the Mass, for Sundays and Holydays, including an Asperges me, Vidi Aquam. For four mixed voices. By Rev. M. J. Van den Elsen O. Praem. Published by Hamilton S. Gordon, 145 W. 36th St., New York. Price \$1.50 postpaid.

We recommend this book. The settings therein of the various Propers are easy to sing. It therefore makes it of real value to the average choir which cannot master Plain Chant, who does not care for the monotonous recitation, but who does want to render the Propers of the Mass.

The book is neatly printed, and bound in cloth. A welcome addition to the repertoire of an ambitious choir.

A.

Organ Compositions, by Vincent Wagner O. S. B.

Book 1 containing "Prelude" and "Communion."

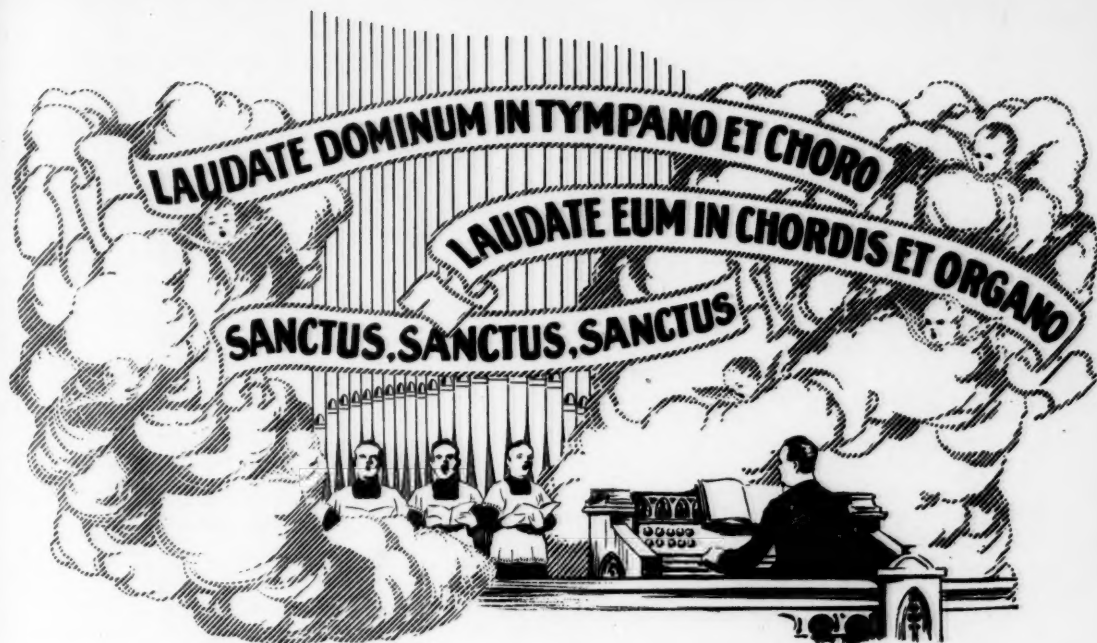
Book 2 containing "Supplication" and a "Postlude." Price 60 cents for each book. Published by J. Dolan, 325 W. 75th St., New York.

We have here four worthy compositions well fitted to meet requirements of Catholic organists at the present time. Organ Music of this kind should take the place of much of the amateurish dry and frivolous, to which we must listen because we cannot escape.

These compositions named above are not difficult to play. By reason of being put in regular periods of 4, 6 and 8 measures, by the use of sequences, by varying the harmony when periods are repeated, we have a resulting unity, order and variety.

They can be played on two manual organs, and it is well to have this kind of organ in mind when composing. It is easier to add to resources of another manual than it is to try to play three manual music on two manuals.

A. S.



The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

The Requiem.

LIKE a loving mother, Holy Church follows her departed children into the realms of death, with prayers and suffrages. Being the Beloved Spouse of Him, Who holds the keys of Heaven, she suppliantly pleads for mercy in behalf of the one who has been summoned from the Church Militant that he may be speedily admitted to the Church Triumphant. But what is human endeavor compared to the all-surpassing means given her in Holy Mass? By it she wields a power even over God himself! She offers to Him the well-beloved Son, as He hung on the Cross on Good Friday, in atonement for the soul of the faithful departed. And how could the best of Fathers turn a deaf ear to the pleading of the best of Sons?—Little wonder, therefore, that thousands and thousands of Requiem Masses are celebrated every day.

But there is a peculiar solemnity connected with the funeral Mass.—There stands the coffin, between Altar and Congregation, on a catafalque surrounded by burning tapers. The Church is crowded; relatives, friends, and acquaintances, prompted by Christian charity, have come to pay their last respects to one re-

cently summoned from among them.—How does Mother Church voice her sentiments at this solemn occasion?

Be not afraid, dear Christian Soul; the loving Mother that has so tenderly conducted to eternal rest millions of her faithful children, will find the keynote proper to the occasion.

The Introit and Kyrie.

Requiem aeternam dona eis. Domine: et lux perpetua luceat eis.

Ps. Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Requiem, etc.

Eternal rest give unto them, O Lord; and let perpetual light shine upon them.

Ps. A hymn, O God, becometh thee in Sion; and a vow shall be paid to thee in Jerusalem; O hear my prayer; all flesh shall come to thee.

Eternal rest, etc.

Her song at the bier is not a lamentation, nor a heart-rending, grief-laden outburst of anguish; on the contrary, it is a calm song of mourning, transported by the mild splendor of faith and hope. If the term be permitted, it is a soothing lullaby, or a song of well-wishing. "Eternal rest give unto them, O Lord; and let perpetual light shine upon them."—The music is couched in that mode which is the very embodiment of "restfulness in God," viz., in the sixth mode. The melodic theme advances from the keynote to the major second and third, the perfect fourth and fifth, tonal steps expressive of security and absolute trust in

God's mercy.—Composers who have chosen distressing minor and diminished harmonies, when treating Introit and Kyrie are, therefore, "wide of the mark."

The dismal echo of such a Requiem still rings in the writer's ears. Trumpets, horns and kettledrums vied with the strings and clarinets to conjure up a gruesome picture of horrid flames and agonized shrieks. A big chorus then took up the awful theme. Alas, for the mourners down below kneeling right and left of the departed one. Could they but voice their sentiments in response to such music, they would say: Oh, you cruel musicians, do you mean all that? Is there really no hope for my father, my mother, my son, my daughter? If any hope is left, why don't you voice it in your music?—Verily, the proper place for a mistaken composition of this sort is the furnace.—We gladly return to the pattern of all Requiem Masses, given us in the sacred chant.

In the opening strains Mother Church, through her chanters, pleads for one of her helpless children; in the Psalm the poor soul itself speaks, anxiously imploring God to be permitted to praise Him in the heavenly Sion, in fulfillment of the vow which it has made in Holy Baptism. In the Kyrie the living and the dead jointly implore the Triune God for mercy.

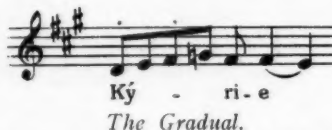
The melody presents no difficulty. There may, however, arise the question: how to safeguard the word accent against the weight of the melody in the words *eis* and *Domine*.

The word accent has inalienable rights; our forefathers knew this full well. They were most careful to give to the text accent due emphasis. Compare any number of ancient compositions, and you can convince yourself of the fact, that a neum appears over the syllable immediately following the word accent. Thus the melodic element becomes a shock absorber, at it were, counterbalancing the accentual force, and protecting the weak, unaccented syllable.—In our present case we are dealing with a melodic pattern, called rhyme, which may occur alike on accented or unaccented syllables.



—Sing the first notes quite softly; then let your voice swell out into a mezzoforte, and soften down again towards the end.

The ascending notes over the word Kyrie must present two tonal waves, i. e., the melodic accent must be slightly renewed on the third note.



Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

V. In memoria aeterna erit justus: ab auditione mala non timebit.

Eternal rest give to them, O Lord; and let perpetual light shine upon them.

V. The just shall be in everlasting remembrance: he shall not fear the evil hearing.

Here we are confronted with a typical festive melody, which occurs in numerous masses throughout the ecclesiastical year. Historic research has established the fact that the original composition is that of the Gradual: *Justus ut palma florebit*,—"The just shall flourish like the palm-tree." In every Mass for the Dead these words resound: "The just shall be in everlasting remembrance; he shall not fear of the evil hearing." The reassuring strains that frame these words sound like a "beatification" expressed in tones; they cannot but make a deep impression and create a renewed desire for justice, i. e. sanctification.—The question may be raised: But why has such an elaborate melody found its way into the Requiem Mass? There is but only reply to this question. As long as the Gradual forms part of the Mass for the Dead, it must have a melody essentially in keeping with the Graduals, i. e., a rich, elaborate melody. In the days of old the grandest song was eagerly expected after the Epistle, and was listened to by clergy and congregation alike. At this juncture music was given the greatest freedom to exercise its powers, in order to prepare the hearts for the Holy Gospel.

The Tract.

Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.

V. Et gratia tua illis succurrente, mereantur evadere judicium ultionis.

V. Et lucis aeternae, beatitudine perfrui.

Absolve, O Lord, the souls of all the faithful departed from every bond of sin.

V. And by the help of thy grace may they be enabled to escape the judgment of punishment.

V. And enjoy the happiness of light eternal.

"Absolve, O Lord, the souls of all the faithful departed from every bond of sin: and by the help of Thy grace may they be enabled to escape the judgment of punishment: and enjoy the happiness of light eternal."—These beautiful words of prayer are sung to a standard melody, which occurs quite frequently between Septuagesima and Easter. The melody repre-

sents the oldest form of solopsalmody during the Mass. Originally the Alleluia was sung in its stead. Subsequently, however, mourning prevailed over all other sentiments, and all manifestations of joy were eliminated.—In the Greek liturgy the Alleluia has been retained up to the present day.—

The Sequence: Dies iræ, dies illa.

Dies iræ, dies illa,* Solvat sæclum in favilla: Teste David cum Sibylla.	That day of wrath, that dreadful day, When heaven and earth shall pass away, Both David and the Sibyl say.
² Quantus tremor est futurus, Quando Juxta est venturus, Cuncta stricte discussurus!	² What terror then shall us befall, When lo, the Judge's steps appall, About to sift the deeds of all.
³ Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum.	³ The mighty trumpet's mar- vellous tone Shall pierce through each sepulchral stone And summon all before the throne.
⁴ Mors stupebit, et natura, Cum resurget creatura, Judicanti responsura.	⁴ Now Death and Nature in amaze Behold the Lord His crea- tures raise, To meet the Judge's awful gaze.
⁵ Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	⁵ The books are opened, that the dead May have their doom from what is read The record of our conscience dread.
⁶ Juxta ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	⁶ The Lord of judgment sits Him down, And every secret thing makes known; No crime escapes His venge- ful frown.
⁷ Quid sum, miser, tunc dic- turus? Quem patronum rogaturus? Cum vix justus sit securus?	⁷ Ah, how shall I that day en- dure? What patron's friendly voice secure, When scarce the just them- selves are sure?

From: Rev. Mathew Britt O. S. B., "The Hymns of the Breviary and Missal,"
published by Benziger Bros.

- ⁸ Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.
- ⁹ Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.
- ¹⁰ Quærens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.
- ¹¹ Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.
- ¹² Ingemisco tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus.
- ¹³ Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
- ¹⁴ Preces meæ non sunt dignæ:
Sed tu bonus fac benigne,
Ne perenni cremer igne.
- ¹⁵ Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.
- ¹⁶ Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.
- ⁸ O King of dreadful majesty,
Who grantest grace and
mercy free,
Grant mercy now and grace
to me.
- ⁹ Good Lord, 'twas for my sin-
ful sake,
That Thou our suffering
flesh didst take;
Then do not now my soul
forsake.
- ¹⁰ In weariness, Thy sheep was
sought;
Upon the Cross His life was
bought;
Alas, if all in vain were
wrought.
- ¹¹ O just avenging Judge, I
pray,
For pity take my sins away,
Before the great accounting-
day.
- ¹² I groan beneath the guilt,
which Thou
Canst read upon my blush-
ing brow;
But spare, O God, Thy sup-
pliant now.
- ¹³ Thou who didst Mary's sins
unbind,
And mercy for the robber
find,
Dost fill with hope my anx-
ious mind.
- ¹⁴ My feeble prayers can make
no claim,
Yet, gracious Lord, for Thy
great Name,
Redeem me from the quench-
less flame.
- ¹⁵ At Thy right hand, give me
a place
Among Thy sheep, a child of
grace,
Far from the goats' accursed
race.
- ¹⁶ Yea, when Thy justly kin-
dled ire
Shall sinners hurl to endless
fire,
Oh, call me to Thy chosen
choir.

¹⁷ Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

¹⁸ Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu, Domine,
Dona eis requiem.

¹⁷ In suppliant prayer I prostrate bend,
My contrite heart like ashes rend,
Regard, O Lord, my latter end.

¹⁸ Oh, on that day, that tearful day,
When man to judgment wakes from clay,
Be Thou the trembling sinner's stay,
And spare him, God, we humbly pray.
Yea, grant to all, O Saviour Blest,
Who die in Thee, the Saints' sweet rest.

This marvelous hymn by Thomas of Celano (13th century), is the acknowledged masterpiece of Latin poetry, and the sublimest of all uninspired hymns. The secret of its irresistible power lies in the awful grandeur of the theme, the intense earnestness and pathos of the poet, the simple majesty and solemn music of its language, the stately meter, the triple rhyme, and the vowel assonances, chosen in striking adaptation to the sense—all combining to produce an overwhelming effect, as if we heard the final crash of the universe, the commotion of the opening graves, the trumpet of the archangel summoning the quick and the dead, and saw the 'king of tremendous majesty' seated on the throne of justice and mercy, and ready to dispense everlasting life and everlasting woe.*

Rev. Mathew Britt O. S. B., in "The Hymns of the Breviary and Missal," gives the following analysis:

"The first six stanzas are descriptive. They picture with remarkable brevity and detail the Judgment scene of the Scriptures.

The remaining stanzas are lyric in character and express the anguish of one of the multitude there present in spirit—his pleading before the Judge, who, while on earth, sought him unceasingly over the hard and thorny ways from Bethlehem to Calvary; and now, in anticipation of the Judgment, pleads before a Saviour of infinite mercy, who, on Judgment Day, will be a Judge of infinite justice, before whom scarcely the just will be secure.

"The seventh stanza serves to connect the descriptive with the lyric part of the hymn. In it the soul acknowledges the futility of expecting aid from creatures—for even the Saints and Angels will be judged.

"The eighth stanza represents Christ in the twofold character of 'King of awful majesty' in the Last Judgment, and 'Fount of loving piety' in the present life.

"The next six stanzas (9-14) develop the thought of God's mercy. They comprise two divisions of three stanzas each. The last stanza of each division contains an appropriate prayer. The first division (stanzas 9-11) deals with the first basis on which an appeal for mercy may rest, viz., on the labors and sufferings of Christ. The second division (12-14) deals with the second basis on which an appeal for mercy may rest, viz., on the repentance of the sinner.

"In the fifteenth stanza the Scriptural division of the sheep (the just) from the goats (the reprobates) is set before us: in the sixteenth stanza the picture of the Judgment is concluded with the 'depart ye cursed,' and 'come ye blessed' of the Scriptures."

What a precious resolve, if organists and singers were to set their mind on studying, and even memorizing, an English translation of the Dies Irae! Surely, they would render it with an ever increasing interest and expression, and this all the more, since the laws of Holy Church prescribe, that this Sequence **must** be rendered in its entirety in every Requiem High Mass.

The melodic structure presents three pairs of themes. The first one moves below; the second ascends to the upper limit; the third begins on the dominant.—Towards the end, the melody grows narrower, confining itself to two lines of text, thus resembling an inverted pyramid, the emblem of mourning.—It will be remembered that the sequence of Corpus Christi widens towards the end, thus assuming the expression of firmness and triumph.—Like all sequences, the Dies Irae must be sung in a lively manner. (To be continued.)

*Dr. James J. Walsh: "The Thirteenth, Greatest of Centuries."

Lessons in Gregorian Chant Presented in Catechetical Form

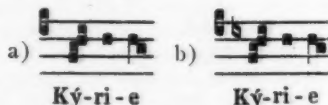
By Rev. Gregory Hügler, O. S. B.

LESSON III.

THE FLAT—THE NATURAL—THE WATCHMAN—THE BREATH MARKS.

25.—Why and where is the flat employed?

The flat is employed to soften the harshness of the augmented fourth, occurring between fa and si (f-b). This harshness is not in evidence when the melody passes beyond si, but only, when the melody moves between fa and si. (See illustration No. 1.) The flat is placed before no other tone, except si (b natural), which then becomes b flat and is named sa (sah). Our forefathers abhorred the augmented fourth (the tritone) so much, that they called it "diabolus in musica," "the devil in music." Illustration No. 1. The Kyrie of the Requiem:



The objectionable Tritone (augmented fourth) appears in a); the mitigated form (perfect fourth) in b). A mitigation of this sort is admitted only when the melodic phrase gravitates towards fa or re. When sol is the point of rest, as for instance in the Agnus Dei of the Requiem Mass, the flat is out of place. Therefore, the Vatican edition has rejected it, because it had been improperly introduced by the chant reformers of the sixteenth century. Compare also the Psalm and Gloria Patri of the last Asperges melody. A b-flat would be out of place, because the melody passes from si, via fa, to rest on mi.

26.—How many tones are affected by the flat?

The flat affects every si occurring in the same word, or melodic phrase. A new word, or a breath mark in the melodic phrase, cancels the influence of the flat.

27.—Is the natural ever used?

The natural is used when b flat is to be restored in the same word, or melodic phrase.

28.—When is the watchman employed?

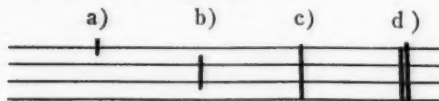
The watchman (guide, custos) is employed in the shape of a small note at the end of each line, or when a change of clefs occurs, to guide the singer's eye to the first notes of the new line, or changed position.

29.—Is the sharp ever used in Gregorian Chant?

Never.

30.—How many breath-marks are employed?

Four breath-marks are employed: a) the quarter pause; b) the half pause; the whole pause; d) the double pause.



31.—What is the approximate length of each pause?

The quarter pause allows rapid breath taking only; this pause is not preceded by a ritardando; hence it is sometimes called the pause of "stolen breath." In very short phrases, the pause is merely indicated by a slight lingering of the voice on the syllable preceding the breath mark.

The half pause is prepared by a slight ritardando; the pause itself has the length of one metric foot (— u, AVE).

The whole pause is prepared by a greater ritardando; the pause itself has the length of two metric feet (— u u — u, Ave Maria).

The double pause marks the end of a piece. It also marks the place where the different groups of singers change off, e. gr., in the Gloria, or Credo.

32.—What difference is there between the pauses in modern music, and those in Gregorian chant?

The pauses in modern music represent mathematical values; those in chant represent free, natural pauses, as in reading or speaking. Hence the pauses in chant resemble the marks of punctuation: the comma, semi-colon, colon, and period.

33.—Is the observance of these breath-marks a matter of importance?

A careful attention to the different pauses is of the utmost importance for acquiring the true style of Gregorian music. Each sentence is thus brought into the proper oratorical balance.—The short pauses preserve the speed and enliven the phrasing; the longer pauses ensure the reverent ending of clauses and sentences.—Thus the singer is protected against gabbling as well as drawing. By this means monotony is avoided, and a lively rhythm secured.

* * *

ADDITIONAL REMARKS TO LESSON THREE.

In order to obviate any misunderstanding, we beg leave to add a few remarks on the important theme of breathing.

1.—The rules laid down in answer to question 31 are "golden rules," handed down from antiquity. However, the measurements quoted have been objected to. Some have said, that the whole pauses are too long; others have considered the quarter pauses too short.

2.—To avoid confusion we beg to say, that these rules aim at, what may be called "a golden proportion." They are not iron-clad; you are at liberty to make here and there the quarter pause a little longer, and the great pause a little shorter, provided you do not disturb the natural balance of the sentence; but it would be a very serious mistake, if you were to allow your singers to rush over a whole pause, and storm into the next sentence. Such hurried and breathless singing has done much to discredit the sacred chant.

3.—"Give and take"—is the principle on which the singer ought to act. "Give"—i. e., reverently pronounce the sacred words, to the edification of all present. "Take"—i. e., apply them to yourself by meditating on them. The singer, like the preacher, is entitled to the first share in his spiritual labor; but it is precisely in the pause that the word of God comes back to the soul as a "mental echo." Chanting with the pauses well observed, sounds reverent; chanting, with the pauses not observed, sounds irreverent. Speaking of the latter, a witty mind has remarked, that such singers should begin their chanting with the inverted versicle: Domine, ad festinandum me adjuva—O Lord, help me to make haste!

4.—There is yet a psychological reason which strongly argues the observance of the pauses, esp. of the whole pause. We have reference to deep breathing. It is a fundamental rule that every whole pause be prepared by a *ritardando* (a slackening of speed), and a *dimuendo* (a softening of the voice). In this manner the diaphragm, the powerful breathing muscle, is relaxed and enabled, at the ensuing pause, to expand for energetic action. If this vital feature is overlooked, the singer will get tired and his voice will sound flat before long.

5.—The final directive is common sense. If a speaker should utter an important statement, and forthwith rush into a new sentence, would not every one present find this contrary to sound reason? Would not all wish to have time to consider, and grasp, what was said? Apply this to Gregorian Chant, which is nothing else than intensified oratory, and you will never go wrong.

6.—What do we gain by systematically prolonging the quarter pause, and shortening the whole pause? We reintroduce that style of singing which has been objected to times without number. The pauses being then nearly all alike, we obtain "the beauty" of a city, in which all houses are one-story bungalows, or of an array of sparrows all dressed alike.

The Organ

By Mr. Philip Wirsching.

THE ORGAN'S COMPONENT PARTS.

HAVING briefly outlined the development of the Organ Builder's Art from its crude beginning to its present state of perfection, we propose now to describe more in detail the chief parts of the modern organ: the Blowing Apparatus, the Windchests, the Swell Boxes, the Console and Action, the Pipes, and to show what particular function each must fulfill in order to make an instrument pleasing to the eye and ear—artistically and mechanically perfect.

BLOWING APPARATUS.

Science has come to our aid in the constructive and mechanical departments of the Art, making possible the use of an organ in any climate.

Electricity principally is used nowadays to generate power for operating organs, while up to a few years ago, water, gas and oil, were used for the same purpose. Certain it is that instruments blown by mechanical means sound the sweeter, for does or did not the sympathy tendered to a wearied, though muscular blower, detract one's enjoyment of the music?

Specially constructed rotating blowers have superseded all former methods of furnishing wind to organs, having many advantages over the older and more cumbersome bellows. Blowers last longer, give more steady wind, take up less space, are silent and more convenient to install in out-of-the-way corners, basements, etc., and are more reliable than their predecessors, the bellows. The blowers are usually connected direct to an electric motor. In rare instances are bellows used nowadays and operated by water motor or electric motors.

THE WINDCHEST.

This is one of the most important parts of the organ. Upon the windchest the pipes stand, and inside are the necessary valves, etc., for controlling the flow of air to the individual pipes of each stop. There are many methods of constructing windchests, the best known being designated as Slider, Ventil, Universal, Simplex and Duplex Chests, and it is in these last three that we are more particularly interested.

The Sliderchest is by far the oldest windchest known. Many are still in use after several hundred years' wear, especially in European countries, where they are still used by many builders of the first rank, but have been discarded by practically all American builders, due to the vastness of our country and the consequently differing climatic conditions. It was obviously impossible to alter the climate to suit the organs, so the only thing to be done was to alter the organs to suit the climate, and it was owing to this that the Ventil and Universal Chests were introduced. One of the first and best known Ventil Chests introduced in this country was the one built by the late Hilborne Roosevelt, about thirty years ago. Since then, the many improvements in Windchests made by American inventors are noticeable. In this matter, as in many others, America does not merely keep in step with the old world, but marches right to the front and leads the way.

The Ventil Chest answered most requirements for a number of years, and gave satisfaction for reliability, but since the introduction of the Universal Wind-Chest it may be claimed that the climax has been reached.

Possibly the future may bring forth improvements, as the Universal Wind-Chest.

The Action for manipulating the stops is absolutely noiseless and does not shake the wind in the least. The material used in these Wind-Chests should be well seasoned white pine, poplar or basswood, and when executed by highly skilled mechanics, will give complete satisfaction in any clime. A certain type of Universal Wind-Chest is especially adapted for the use of electro-pneumatic action, permitting the interchangeable use of any stop in more than one manual and pedal, without complicating the mechanism or interfering with the accessibility of the various parts thereof. The advantages derived from the possibility of using a certain stop or a number of stops, or even a whole manual on any of the other manuals will be obvious. Thus, where the Great Organ, for instance, would have three stops, a Dulciana, Melodia and an Open Diapason, the Dulciana and Melodia combined would suffice to accompany a solo upon the Open Diapason, or the Dulciana would furnish an excellent accompaniment for the Melodia. On the ordinary constructed organ, this would be impossible, as all the stops of any manual are operated by the same action. An organ, in which every pipe has its own magnet, the use of pipes or stops at libitum on any manual or pedal is now one of the greatest achievements in modern organ construction.

THE SWELL BOX.

This is a comparatively modern invention. Its forerunner was the Echo box, found in very old organs, in which certain stops were enclosed, thus giving pianissimo and Echo effects.

In histories of organ building we read that in the year 1696 an Englishman known as "Master Mace" constructed, what was designated as a "Table Organ," which was enclosed in a box "made of the best sort of wainscot." This box was fitted in front with flaps which could be pulled out like a music desk. He says in his account of this organ, that, when his desks are opened, the instrument becomes "so sprightly lusty and strong that it is too loud for any private use, but you may moderate that by opening only as many as you see fit, for your present use."

This undoubtedly was the first device that made any attempt at obtaining a crescendo or diminuendo, and was only partially successful, for "Master Mace's desks" were operated by hand, and not controlled by means of a foot lever.

In the year 1712, Abraham Jordan, built in the Church of St. Magnus, near London Bridge, an organ which was provided with four manuals, one of which was fitted with a device for swelling the notes, "which never was in any organ before." Jordan made the front of his Echo box like a window, that would slide up and down, and thus allow more or less tone to emerge from it. This was a great improvement upon Mace's device, for Jordan operated the front of his Swell box by means of a foot lever, and could vary the volume of the tone while playing.

In the present day, every organ has one or more Swell boxes, fitted with nicely balanced vertical shutters, which turn upon metal bearings and are controlled by pedals. They make the tone of the organ flexible and by their aid the skillful organist can produce a crescendo from the softest to the loudest effects, so that the listeners are unable to discern the precise moment at which each stop is drawn.

(To be continued.)

"In Quest of Rhythm"

By J. B. Raimer.

(Continued.)

Dom Mocquereau further maintains that the arrangement which he impugns "breaks up the words by tearing apart their syllables and produces grotesque and senseless combinations like the following:

om nidi edic Mari aeme alau desa nima

What induces D. Mocquereau to adopt so strange a proceeding? His fixed idea that every rhythmic wave must begin with an upbeat, and that the length has necessarily its place at the end of the wave. Thus he looks upon the syllable "Om," which manifestly begins both the rhythm and the verse, not as a thing so constituted, but as the final portion of a rhythmic wave whose initial or arsis part must be mentally supplied. This is indicated by the arched line coming from empty space and drawn over the syllable "Om." All the other rhythmic waves are then distorted into iambs: ni-di, e-dic, etc.

The poet however wrote in accentual trochees (stressed, unstressed), and of course started with a downbeat or thesis:

Th. A. Th. A.
Om - ni di - e

etc. Accordingly D. Mocquereau foists upon the poem an unnatural rhythm, and then complains that the result is something grotesque and senseless.

After all, usage, as exemplified in the most beautiful poetical works, shows that in a series of trochaic or iambic verses an unstressed (arsic) syllable is agreeably to the sense, quite often and harmlessly drawn either to the preceding thesis or to the following one. An example in point is the first verse of "Goliath," by the celebrated German poet, F. W. Weber:

"Gedénkst du, lieber Mágnus, nóch des Tágs"

Theoretically the iambic meter would, à la Mocquereau, demand this arrangement: "Gedénkst du lieb ster Má gnus nóch, etc."

As a better rhythmical arrangement and as "a good example of agreement between the music and the text," D. Mocquereau proposes the following melodic reconstruction and text-assignment, which we consider preposterous:

Om-ni dí-e dic Ma-rí-ae, Mé-
a láu-des á-ni-ma. É-jus fés-
ta, é-jus gés-ta etc.

It would seem superfluous to call attention in detail to the unnatural character of such a combination.

In the next place D. Mocquereau does something very surprising: he presents the melody in its original trochaic form with the accents on the strong beats and beginning with one, places under it a French text, expressly composed for the purpose, and then exclaims: How *very satisfactory* such an arrangement turns out to be! Thus the "mauvaise musique" of a composition, beginning with a strong beat, accented accordingly, and proceeding in the same manner, does satisfy after all, and "very much so" at that.

Let us now put the original text (namely the hymn "Omni die" by Bernard of Morlas) under the melody, as this is last presented by D. Mocquereau, together with his French text, and let us see whether this original text does not fit the rhythm of the melody equally well or even better:

Óm-ni dí-e dic Ma-rí-ae,
Comme un cerf al-téré d'eau vive Ain-
Mé-a láu-des á-ni-ma;
si, mon Dieu, j'as-pire á toi.
É-jus fés-ta, é-jus gés-ta
Se pourrait-il qu'une â-me vi-ve
Có-le splen-di-dís-si-ma;
Sans te voir que par la foi?
Con-tem-plá-re et mi-rá-re
N'es-tu donc pas ma seu-le vi-e,
É-jus cel-si-tú-di-nem;
Mon seul a-mour, tout mon bon-heur?
Dic fe-li-cem Ge-ni-trí-cem,
Quand te ver-rai-je a-vec Ma-ri-e,
Dic be-á-tam Vir-gí-nem.
Face á face, ô mon Sei-gneur?

We intimated that the original Latin text fits the given melody even better than the French text does. First of all we would observe only in passing that in D. Mocquereau's arrangement the word "altéré," owing to the music, accented on the second last syllable, while the French language demands that it be accented on the last syllable. The musical phrasing ensured by the Latin text in the 18th and 26th measures is more correct and consistent than that which the French text calls for. For in each of these cases the two following measures (19. 20 and 27. 28 resp.) can be conceived only

as embodying a feminine (arsic) ending. D. Mocquereau, too, felt this; and so he lets these measures end with the words "vie" and "Marie," where the "e" may not be separated from "vi" and "Mari" nor drawn over to the next measure. The measures however that precede in each case, that is 17, 18 and 25, 26 resp., are strictly parallel; in fact, 19 and 20 are an exact repetition of 17 and 18. Hence the corresponding sections of the melody should be treated in the same manner. But the French text tears away the last note in 18 and 26 from the one that precedes it and is naturally connected with it:

N'es-tu donc pas — ma seule vie,
Quand te vrai-je — avec Marie.

Accordingly it gives a different treatment to sections of a melody that ought to be symmetrical. The original Latin text does not present this anomaly. The same is true in regard to the 10th measure as compared with the 12th, where the French text necessitates the same discrepancy. A delicate musical sense will furthermore perceive that the 4th measure also embodies a feminine ending. (Cf. its counterpart, the 12th measure, which Dom Mocquereau treats correctly by means of the inseparable syllables "vive.") But in the 4th and 10th measures the French text tears apart what belongs together, and draws the last note as an upbeat to the following measure.

In view of all we have said it will not be hard to recognize what is erroneous in the following "Conclusion" of D. Mocquereau:

"We should therefore not say," concludes D. M., "if we wish to formulate a general rule: The *strong notes* of the musical measures must coincide with the *strong or accentuated syllables* of the text. Rather should we say: The *arsic* syllables of the words must coincide with the *arsic* notes of the melody, and the *thetic* syllables with the *thetic* notes." (This we may concede, provided only that we bear in mind the true nature of thesis and arsis, that is, provided we realize to which of the two the accent naturally belongs.)

"It is important to know the *rhythmic qualities* of the syllables and words; their *intensive qualities* are of no consequence." (Yet intensity is so eminently rhythmic in character and productive of rhythm! Our modern poetry, especially English and German, as a matter of fact is based on it, and on it alone.)

Perhaps many a reader may wonder why in this article so many self-evident truths have been set forth. The reason is because these self-evident truths are denied by an influential

school. Hence it was worth while to emphasize them once more and to renew our mental grasp on them.

(Translation for the "Caecilia")

The Choir and Choir Music

THE LITURGICAL IMPORTANCE OF THE CHOIR.

By Clement Donovan O. P.

THE liturgical importance of the choir can be realized only when we appreciate what the liturgy itself is. The liturgy of the Church is the outgrowth of the needs of man. As intelligent beings we know we owe to our Creator worship, not because He needs our homage, since He possesses the fulness of glory in Himself and we creatures can add nothing to it, but because of ourselves who, by showing Him honor and glory, submit our minds to Him. In this subjection of the creature to the Creator consists our perfection. The finite must be swallowed up in the Infinite. The creature must bow in homage to the Creator and thus obtain the fulness of life, even as the earth does from the sun, and the body from the soul.

But because man is composed of body and soul, if he wishes to pay God the full debt of religion, he must subject both body and soul to the Creator. Hence it is that we have an interior and an exterior religion. We need the latter to rouse in us that interior worship, statues, altars, sacramentals, elaborate ceremonial, devotional music, because human nature has to be helped to climb to heavenly heights. The human mind needs corporal, tangible signs to make it realize the glories of the Master it must serve, for while on earth we see the invisible things of God only by means of the visible, and, as it were (St. Paul tells us) "in a glass." We use these visible things not as ends in themselves, but as aids to and on account of that inward devotion which makes us prompt in all that pertains to God's service. We do not pray, or genuflect, or go to church simply because it is respectable or as a mere matter of form. We do these things because our belief in God moves us to express externally our inward submission to Him, and also because we desire to attain to an even higher estimation of His Infinite Good-

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ness, and a more complete expression of our homage.

This is the reason of the Church's liturgy. By means of vestments, public prayers, processions, inclinations, genuflections, music, she aims to raise man above the sordid objects of the material world about him, and to refresh his spirit in the quiet atmosphere of the spiritual world. She wishes to draw him closer to Him who is the center of the liturgy—the King who holds unending court in the tabernacle.

....

Now music has played such an important part in this commemoration of the central truth of our religion because, as St. Augustine said, "all the affections of our soul have for sweet diversity their proper modes in the voice and singing, which modes are excited by a hidden familiarity." In other words, music is a part of the liturgy because of its incomparable power to play on the emotions of the soul—to elevate man to his God. Vocal praise, as every act and every vestment in the liturgy, is necessary that man be moved towards God. Whatever is useful to this end, St. Thomas tells us, is fittingly assumed in divine praise. It is evident to us all that according to different styles of music the souls of men are diversely disposed. Music can lead to hell or to Heaven, in so far as it stirs the animal or the man in us. To elevate man above the things of earth, to help him throw off the shackles of the flesh, to enable him to sing to his God with his heart as well as with his lips, the Church has made music an integral part of her liturgy. She has elevated the choir to a liturgical importance only less than that of the priest.

In this she has only been following the custom of the Old Testament. We know that under the Old Law not only were the dimensions of the Temple and its decorations prescribed by God, but He commanded also that certain of the tribe of Levi be set aside for services in the Temple. Not least among these groups of chosen ones was the choir, who were to sing God's praises for the edification of the worshippers....

In view of the fact that so many of the early Christians were converted Jews, who still clung to their old forms of worship, it is easy to understand how, aside from the reason of music's power over the heart, music was from the first days of Christianity an important factor in the services of the Church. All the faithful united in singing the praises of God, as St. Paul indicates in his Epistles. This is also surmised from Eusebius, who, refer-

ring to the singing with their lips, exhorts the faithful to sing rather with their hearts.... St. Ambrose was particularly active in establishing congregational singing. For as he said: "It is a great bond of unity when all the people raise their voices in one chorus." St. Augustine, in his *Confessions* speaking of the chant of St. Ambrose's cathedral at Milan, wrote: "How I have wept at the hymns and songs, deeply moved by the voices of your sweet-sounding Church music! Those voices forced an entrance into my ear, and with them the truth into my heart. They awakened emotions of warm devotion and tears which benefited me." Such was the condition of music in the early Church; such is the desire of the Church today.

While the faithful then took an active and intelligent part in the liturgy,—and the desire of the Church is still that the congregation form the choir, then, as now—by reason of the exigencies of the case, there was a special choir. This was composed either of clerics or laymen, or both. It fulfilled a special liturgical office. This body of singers, the *schola cantorum*, was developed more and more from the time of Gregory the Great on. Until his time the Church had been, comparatively speaking, in the catacombs.... His interest was so keen, tradition tells us, particularly in the chant, that to this day the song of the Church is known as Gregorian chant. He not only collated, improved, and systematized it, but it is probable that he also composed some of the melodies. Then, to insure its artistic rendition, as well as to emphasize and protect its purely liturgical character, Gregory gave his special patronage to the *schola cantorum* or special choir. These singers were specially set apart and trained from boyhood to fulfil their liturgical office in the choir. Their fame spread, so that the school at Rome was looked on as the model for all other Church choirs. When Charlemagne, in the eighth century, was putting the Holy Roman Empire in order, intellectually and spiritually as well as materially, he wrote to Pope Hadrian, begging him to send to Gaul Roman cantors from the famous school....

This work of Gregory's had been accomplished largely through the schools modeled after the original in Rome. Every monastery and church, at least every cathedral, had such a school. It was a privilege to be a member of these schools. The singers were looked on as a real liturgical group, and consequently partook of certain clerical privileges granted in those times to those holding ecclesiastical office. This was particularly true of the Can-

tor, the man who directed a *schola*. He was the moving power of the choir. He was chosen for his probity of life as well as for his artistic ability—as were the other members. It was his duty not only to train the singers in the proper knowledge and rendition of the chant, but to instruct the clerics in all of the ceremonies. Among his privileges were those of sitting in the center of the choir on a platform, and of carrying in his right hand a staff similar to a crozier, as a sign of his authority. He directed with his left hand....

As long as the Cantor held sway, these schools continued to flourish, and the chant was the inspiration it was meant to be. But at about the beginning of the eleventh century decay set in. Not the least of the factors in this decay was the loss of prestige of the Cantor. His power decreased as the method of writing music developed. For it was not until the eleventh century that music was written by means of notes on lines, as we have it today....

It increased at an alarming rate during the Renaissance, and more particularly after the so-called Reformation. Before this, art had been used, at least in church, only as a means to an end; it was the handmaid of Faith. With the influx of pagan ideas, however, art was made an end in itself; it became obtrusive in liturgy. People began to forget what the liturgy really was, what churches were for, what the responsibility of the choir was. They sought not devotion but novelty. Recently in England, an organist told me that with a certain type of English mind whatever is new is true! This, to some degree at least, was the attitude of mind from the fourteenth century on.... When Luther and Huss, Wyclif and Calvin with the presumption of their ignorance and insubordination proclaimed their manifold inconsistencies, minds were found ready to applaud them as saviours. They were proclaimed the apostles of liberty. But subsequent history, as we know from sad experience, has proved they were the forerunners of that license which is threatening legitimate authority today.

This license, unfortunately, found its way into the choirs of the Catholic Church, the frivolity of the age being carried even to the sacred precincts of the altar. As respect for spiritual authority diminished, worldliness of thought and manner grew apace.... This manifested itself in the choir in the florid, artificial, theatrical music which was created to supplant the quiet, inspiring flow of the traditional chant. The chant had flowed from the

soul of the time in which it arose, just as did the mediæval cathedrals. But this age, having buried its soul deep beneath earth, gold, and fleeting pleasures, could produce nothing but empty, effervescent, effeminate tones. The goddess of Reason was enthroned on the desecrated altar of Notre Dame; and in the choir were heard the pipes of Pan.

So it has continued pretty much until our own day, despite the pleas and commands of Pontiff after Pontiff. Nothing proves so forcefully the power of music over mind and heart of man as his insubordination in the matter of Church music. Modern artificialities have so enslaved his senses that he is unable to appreciate the simplicity of true beauty. He objects strenuously to giving up what pleases his senses and helps him from becoming too serious in church. His very excess in the matter is the greatest reason why his toy should be taken from him. He must be taught moderation. He must learn that real art is simple and unobtrusive. His taste must be cultivated so that he can sanely detect the imitations from the genuine pieces of art. His sense of the fitness of things must be developed so that he can realize the truth of the words of the great operatic composer, Glück, "that the greatest pieces of art become faults when not in their proper atmosphere." He must be taught the fundamental lesson that we go to church to pray, not to be entertained....

This spirit has continued in regard to Church music because we have forgotten the purpose of music in the liturgy, and the duty, not to say privilege, of the choir.... We need a few more in the hierarchy like a venerable Bishop who, when the choirs of his diocese protested that they could not follow the *Motu Proprio*, said kindly but firmly, "Then we'll have no more High Masses until you can!"

It is this vain spirit of "showing off" that helps to explain our decline from the choir conditions of early Christianity. In those early days the parts of the Mass known as the "Proper" were not said by the priest, as they are to-day, but sung by the choir. The congregation was, except for difficult parts like the Tract, the choir. This gives us an idea of how intimately united in the liturgy are the priest and the choir....

In the fulfillment of the liturgical office the choir can attain the object of the liturgy by no means as well as by the use of the chant....

The Church, however, does not forbid modern music; she simply states the character it must be....

No good Catholic questions the right of the Church to order Mass said in Latin. Latin is no more modern than the chant; in fact the Church uses Latin because it is a dead language, and not subject to change. We would be shocked if we saw a priest at the altar in a frock coat offering up the Holy Sacrifice. But with startling inconsistency we permit our choirs to burst forth in something far more scandalous. If we are so scrupulous about the use of Latin, and of vestments, why not be consistent and be as conscientious about that which is just as integral a part of the liturgy—the chant? We have no more right to do away with it than we have to say Mass in English, or ascend the altar in a bathrobe. The rubrics pertaining to music are as binding as those pertaining to the vestments. A priest who would deliberately wear a green vestment when white is prescribed would sin. If he omitted the Introit, or the Offertory, he would sin. But the choir is participating in the very same liturgical function as the priest. The choir and the priest are correlative. How then can the choir be excused from fault when they fail to sing the Proper of the Mass? If they cannot sing it, there is certainly no excuse in the world why they cannot fulfil the law, which says that the Proper must at least be recited. The choir is fulfilling a liturgical office and must abide by the rules of the Church in the matter.

This fact we must never forget. We are not in church to display our vocal powers—or rather the lack of them! The choir loft is neither a concert-platform nor an operatic stage. Liturgically it is part of the sanctuary. We are close to the Holy of Holies. We even behold our God. If we are fully conscious of this fact, realizing that we are the counterpart of the angelic choir who sing the praises of God eternally, “the sacrilege of the choir-loft,” as someone has styled it, must give way to the repentant chant of the Church. Once we realize that the theatre is for pleasure, the church for prayer only, we shall cease to refer to the liturgical song as narrow, uninteresting, boring. To the uneducated a Wagnerian opera, a Chopin prelude, a Beethoven sonata, a Tchaikowsky symphony are dull too, especially if they hear them badly done....

It is only when our choirs are equipped with knowledge and fired by love that they can do their part in the reformation of Church music, and so help in the transformation of the world. Only then can the choirs be what the Church means they should be. Once they are what they ought to be, the effect will be visible in the outside world. For our choirs

should not reflect the age in which we live, but the age should reflect the choir in which we praise God. So from the choir we can preach to the restless throng. The choir can gain entrance to their hearts, and draw them back to God. By fulfilling conscientiously their liturgical office as choir-singers they can perform a supreme act of social service. For the liturgical importance of the choir is fundamentally a social importance.

Music In The Church

An Anglican View.

A COMMITTEE of the leading ecclesiastical musicians in England appointed in 1922 by the Archbishop of Canterbury and York “to consider and make a report upon the place of Music in the Church, and in particular on the training of church musicians,” etc., published recently a fifty-page account of their findings, which, while peculiarly applicable to music in the Church of England, has many pertinent suggestions for the improvement of any choir.

The findings are divided into twelve headings of which the first, “The Place of Music in the Worship in a Church”; the second, “The Distinction Between What Is Fitting and Unsuitable in Church Music”; the sixth, “The Singing of Hymns”; and the tenth, “The Use and Abuse of the Organ,” are the most applicable to general use and consideration.

“We would begin by recalling the fact that there is no absolute necessity for the use of music in any of the services of the church it commences. If it is used, it must be with the intention, before all things, of expressing with beauty and dignity man’s worship of Almighty God. That music is capable of this function has been the almost universal conviction of Christians from the earliest times. But to this end it must be chosen with care, and no pains must be spared to perform it as well as possible. A low standard, both in the choice of the music and in its performance, has been habitually accepted even by those who would not be satisfied with such a standard elsewhere than in church. In many cases the reason of this is that more has been thought of the capacity of the music to attract the hearer than of its fitness to be the vehicle of devotion. Wherever music is used as part of the congregational service, it must be used because of its fitness as a vehicle of the spirit of worship.

As to what is suitable in church music, "the first thing that is required of all vocal music is that it should be a fitting way of expressing the words that are used, and it is especially in worship that the words matter most. In dealing with music as music, the choice between what is suitable and what is not is always difficult, and the task is often rendered especially hard because of personal associations. These are so far-reaching and so potent that they are apt to crystallize around any music, good or bad. In this way things which prove to be inherently poor, small-minded, and even cheaply sensational, are invested with a dignity that is unfitting. Four distinct musical tests may be named. First as to rhythm, which represent behavior in the word of sound. Music may move quietly, may leap or even dance. Clearly its movement of rhythm must be seemly. Church-rhythms should certainly be full of life; but they should as certainly have the needed dignity without heaviness; strength and a pervasive enthusiasm without levity. There is a good and right place for all music, that can be found rather by intuition than skill. If too slow, it will induce apathy, even lethargy. If too quick, it will check devotion. There is much church music that ought to be condemned because of its failure in the matter of rhythm. As to the melodic outlines of church music, they also depend upon the behavior of tunes, this time in their actual rise and fall. Steep, disjunct, irresponsible lavish ups and downs seem unfitting in church melodies. Higher value is set in church upon quiet things. Melody can depict both strength and grace, and among the factors to be taken into account these three may be especially noted: (1) advance by steps of a second; (2) euphony in the larger intervals, and (3) the arpeggio movement common chords. These three in a gracious but vital blend, should never fail to produce a fitting church melody. The third musical test suggested here concerns the harmony of church music. Of course, all chords are good, and none are to be rejected which fit the needs of words in church. But it is perhaps not fully realized that chords like words have distinct character, partly inherent, partly acquired by association. They have also degrees of attractiveness to the ear, just as colors have to the eye. Music may be gaudily harmonized, even vulgarly so. At the other extreme, the chord of the open fifth often found in the old music of the church has strength, but it is seldom heard in modern music. The common major and minor chords have the strength and grace. The fourth music test to be applied is that of actual structure.

In fine church music, the two, three and four or more phrases which make up the whole are always closely knit, logical, balanced and conclusive.

"To these four artistic tests, which are somewhat technical, music must be tested practically by its effects. It has an unrivalled power of stirring human emotion, the effect of which will be satisfactory only if the stir reaches beyond the emotions and touches the will and leads to genuine spiritual effort. Otherwise we are confronted by emotionalism, which is a serious danger. The congregation that goes home fired by either music or sermon to fresh effort has gained something valuable; but the congregation that has merely had one sensation the more, devoid of any definite outcome, goes away weakened in its power to make any good effort, and less capable in the future of effective reaction to genuine religious stimulus.

"It is the unanimous judgment of the committee that with a view to improving a congregational music the first need of the moment is a fearless revival and vigorous use of natural unison singing. It will no doubt be objected that unison singing is dull, but this is not the case, provided that good music is chosen, and the choir and congregation put their hearts into, unison singing is satisfying to a degree which can only be realized by experience in earlier days before the introduction of part-singing and later, of instrumental accompaniment may well be added without spoiling the singing, and may even enhance it. In many ways it would be a gain if more of the music appointed for the choir alone, were sung without accompaniment. This cannot be unless the singers have some confidence and independence, and when they have had much practice in unaccompanied singing. Indeed, no body of persons ought to begin to call themselves a choir unless they can sing unaccompanied without loss of pitch.

"As to the choice of hymns: the first consideration of all is that a hymn tune must be worthy of being offered in worship to Almighty God. Is this tune chosen because it is worthy a place in divine worship, or because people like to sing it? The ultimate test of a hymn is not its capacity to satisfy a congregation, nor its effectiveness as music; but rather the impression that it makes, and its faithfulness as an expression of the Christian religion."



School Music



Music in the Kindergarten and First Grade

By Miss Nell Jacobson.

FROM a pedagogical standpoint, a child's life is divided into three periods—the sensory, the associative, and the adolescent periods. The sensory period approximately covers the first seven years of the child's life. It is this period we will consider in this article. During this time, the child receives his first idea of music and therefore the importance of correct first impressions cannot be overestimated. An extremely musical child will show a gift for rhythm, the first element in music by keeping time with his rattle. A precocious child will hum a tune before he is scarcely able to talk. But the average baby first gets his impression through his ear simply by listening to his mother's lullaby—should the good old-fashioned mother still exist.

Unquestionably, the kindergarten does much to develop the child's musical sense before entering the first grade. Tests have shown that about one-third of kindergarten pupils can carry a tune easily and independently, one-third can sing with the help of others and the rest are usually monotonous. By careful training, this may be so improved that the number of monotonous can be reduced to about ten per cent in the first grade. A case in our own school of a little girl, who, much to the despair of her parents, showed no sign of talent in the kindergarten, became the "star" of her class in music before she entered the sixth grade.

Songs in the kindergarten should be of the simplest type, but at the same time melodious and appealing to the child's nature. Songs, containing large intervals such as skips in the tonic chord are better than those containing step-wise progressions. Care should be exercised in not giving the children too many songs. While in kindergarten a child seldom tires of a song he knows well, and too many at this age overburdens his mind and are a confusion and a hindrance. Frequently, the words are beyond the comprehension of the child, as shown by the following illustration: One little girl kept asking for "Dizzy Tee." The teacher was puzzled at the strange title until it finally dawned upon her that it was "My Country, 'Tis of Thee."

With the freedom of kindergarten life, a splendid opportunity is afforded for the de-

velopment of rhythm. Singing games and simple folk dances are an excellent means to this end. It is not good to let the children do violent exercise while singing. Part of the class may act out the song while the rest sing. For good rhythm, they may skate, run, gallop, skip, hop, swim, turn like windmills, fly, strut like turkeys or waddle like ducks. The ingenuity of the teacher can suggest numberless things for the development of this phase of the work.

A more recent idea for the development of the sense of rhythm is what is termed "free interpretation." This gives the child an opportunity to work out his own ideas of how music should be interpreted. Little odd conceits of the imagination will prompt him to run, jump, walk on tip-toe, sway, glide, turn hand-springs, cart wheels—in fact, anything that the music might suggest to him. This may be further developed into forming new games and dances.

The popular toy band never fails to please and certainly has its advantages. Most of the instruments are inexpensive and easily obtained. Many children own their own whistles, horns and drums and are delighted to bring them to school. To these may be added small bells, triangles, tambourines, sand-paper blocks, and even horse-shoes. The songaphones are a wonderful addition, although they are a bit more expensive. These come in the shape of clarinets, trumpets, trombones, and saxophones. The children hum or toot a melody through a perforated disc at the mouthpiece and a pleasing effect is obtained. One of the most musical children may be chosen as conductor. With the teacher playing a spirited piece at the piano, the conductor may direct different groups to play at different times with a grand ensemble at the finale. This practice teaches initiative on the part of the conductor while it trains the rest to follow directions.

The work of the first grade is a continuation of that begun in the kindergarten. Rote singing comprises at least two-thirds of the year's outline. Select, at first, a simple song and one that will appeal to the child; something concerning his daily life. A song about a pet will arouse his interest. After the teacher sings the entire song, she may teach it phrase by phrase. Let the children sing each phrase

after her and combine the phrases as the song progresses. Care must be taken not to sing with the children or they will soon lose their independence. Insist on good position during the music period and soft, sweet, light singing. The advantages of rote singing are:

- a. imagination.
- b. imitation.
- c. ear-training.
- d. memory.

An abundance of song material can be given in this grade. They are capable of learning from forty to sixty short songs in a year. It does not confuse a child to start to learn a new song before the preceding one has been perfected. In this way, they are learning two at the same time.

The teacher must be of a happy disposition. The children will reflect her mood and the result will be good singing. She must possess at all times "vim, vigor, and vitality." She must have the attention of *all* of the children *all* of the time. This means that there must not be a lagging moment.

For variety, I sometimes have certain children stand and each sing a phrase of a song. If it is a song of four phrases four children have the advantage of individual singing while the rest listen and judge which one sang the best. The class should be ready at any time to help a backward pupil with his phrase—at the discretion of the teacher. Another device is for the teacher to sing a phrase of a song with "loo," or other neutral syllable and let the children respond by singing the words of that phrase. By calling the children's attention to the similarity of certain phrases, the first impression of song form is made.

There always are a few children entering this grade who have not had the advantage of kindergarten training. These pupils will probably need more individual drill. As a means to unify the voices, place monotones in the front seats. In this way, they gain the advantage of listening to the singing behind them. Let them sing "Toot toot toot" or "Bow wow wow" on one tone. Use bird calls as "Whip-poor-will." The sustained tones of a reed organ are good for a monotone or tone-deaf child to listen to. However, a piano is preferable for accompaniments.

Take roll call by calling children by name as "Ma-ry" sung to the octave from low do to high do. Let Mary answer by singing the tonic chord from high do to low do. "Yes, I am here." (do-so-mi-do) Start children with a high instead of a low note whenever possible in order to produce a good head tone.

A music period of fifteen minutes is long enough for young children. After so much activity in the kindergarten, it is a great change for them to sit still for any length of time. It is restful for them to stand to sing a song occasionally. Motion songs are always liked by the children but care should be taken that they are not too strenuous to impede the singing.

The teacher who has done conscientious and constructive work in the first grade has the satisfied feeling that she has fulfilled the slogan: "Music for every child—every child for music."

Below is a list of material suitable for very young children.

Small Songs for Small Children—Neidlinger.
Songs of the Child World, I and II—Gaynor and Riley.

Songs for the Little Child—Caroline Kohlsaet.
Kindergarten and Primary Songs—Edna Everett.

Songs for Children—Dora L. Buckingham.
Mother Goose Songs—Ethel Crowninshield.
Song Development for Little Children—Ripley and Heartz.

Song Devices and Jingles—Eleanor Smith.
Instrumental Characteristic Rhythms—Clara L. Anderson.

Music for the Child World—Mari Ruef Hofer.
Festival and Plays of Children—Francis M. Arnold.

Rhythm and Action with Music for the Piano—Katherine Norton.

Rhythmic Action Plays and Dances—Irene E. Phillips Moses.



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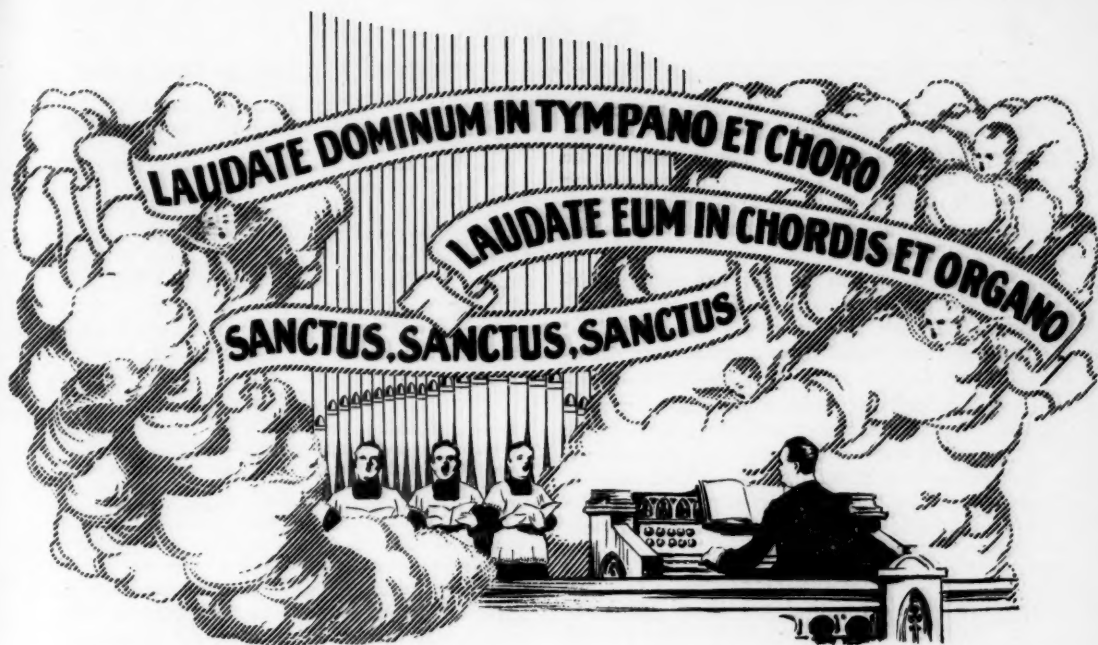
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The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

The Requiem.

(Continued)

The Offertory.

Domine Jesu Christe, Rex glorie, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abraham promissisti et semini ejus.

V. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis. quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

Quam olim Abraham, etc.

"O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed, from the pains of hell and from the deep pit; deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness: but may the holy standard-bearer Michael introduce them to the holy light: Which Thou didst promise of old to Abraham and to his seed.

V.—We offer to Thee, O Lord, sacrifice and prayers: do Thou receive them in behalf of those souls whom we commemorate this day: grant them, O Lord, to pass from death to that life:—

Refrain:—"Which Thou didst promise of old to Abraham and to his seed."

The present Offertory is the only one which has the form of an oration joined to the priest's invitation "Oremus,"—"Let us pray." In olden times a similar prayer was said in every mass, before the Offertory. Subsequently,

when the faithful no longer brought forth their offerings, the prayer was omitted.

The melody to which the words are sung makes use of but a few motifs and these are, in their repetitions, but slightly varied. "Knock and it shall be opened"—is the key-note of the entire composition. Mother Church wants her children to realize that the moment has come in which all must combine to take Heaven by storm.

Indeed, what time could be more opportune for such impetuosity?—There, before the altar stands the coffin, the church is crowded with mourners, and the grave has already opened its mouth for the new prey. How deplorable, if the faithful should not realize the situation; if they should comfortably rest in their pews, and even let their minds wander! The priest at the altar enters into secret dealings with God; raising on high the host, he says: "Receive, O Holy Father, Almighty eternal God, this unspotted host," and again "We offer to thee, O Lord, the chalice of salvation."

Now try to enter into the spirit of the sacred melody reverberating through the holy edifice. These ever recurring motifs, do they not remind you of the old-time hammer-strokes that summoned the gate-keepers to come and open?—And does Our Lord not invite us to use violence when we are in need?—Did not He Himself propose the parable of the friend, who by persistent knocking prevailed in the end?—The

melody, in a language of its own, rouses the faithful to energetic intervention, saying: Pray, pray, ye faithful; hammer away at the gate of mercy; the Lord is even now girding Himself for the Eucharistic Sacrifice; bestir the faith that is in you by most fervent pleading for the departed one.

It is sorely to be regretted that this wonderful Offertory is so often replaced by a substitute.—Why not sing at least a part of it, and recite the rest?—Substitutes are a mere make-shift; in fact, there is no adequate substitute.

When studying this composition, restrict yourself to one sentence at a time; observe the breath-marks most carefully, and introduce a decided retardando at the end of each musical sentence. In this manner surprising results are obtained; the composition will appear neither long nor monotonous.

Sanctus—Benedictus—Agnus Dei

—are identical with Mass 18 of the Vatican Kyriele. They belong to the most ancient melodic stock. The Sanctus is nothing else than the completion of the Preface; for centuries it was the only melody in use.—In a similar manner the Agnus Dei flows out of the melody of the Pater Noster and Pax Domini.

The Communion.

Lux aeterna luceat eis, Domine: * Cum sanctis tuis in aeternum, quia pius es.

V. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. * Cum sanctis, etc.

"May light eternal shine upon them, O Lord: With Thy saints forever, because Thou art merciful."

V.—Eternal rest give unto them, O Lord; and let perpetual light shine upon them: Refrain—With Thy saints forever, because Thou art merciful."

The melody is borrowed from the Office of the Martyrs; the antiphone *Iste Sanctus* appears in modified form.—The tonal steps express strength and assurance, rest and happy completion. How could it be otherwise?—The departed one lived with Christ; he died in the Lord; the immense treasures of the Eucharistic Sacrifice were even now applied to his soul; hence the melody voices this positive assurance.

The Responsory: Libera Me.

Libera me, Domine, de morte aeterna, in die illa tremenda: * Quando coeli movendi sunt et terra: * Dum veneris judicare saeculum per ignem.

V. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. * Quando coeli, etc.

V. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. * Dum veneris, etc.

V. Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

"Deliver me, O Lord, from eternal death, in that dreadful day; When the heavens and the earth are to be moved. When Thou shalt come to judge the world by fire."

V.—I tremble and do fear, when the examination (of my conduct) is to be, and Thy wrath to come.

When the heavens and the earth are to be moved.

V.—That day is the day of anger, of calamity, and of misery, a great day and very bitter.

When Thou shalt come to judge the world by fire.

V.—Eternal rest give unto them, etc."

"The chant to which the words are sung is heart-rending and awful in its simplicity; a sublime effect is obtained with very limited means." (Cabrol).—To obtain this effect, the phrasing must be carefully observed; each sentence must appear as a complete melodic statement; beware of slighting the whole pauses.

In Paradisum.

In paradisum deducant te Angeli: in tuo adventu suscipiant te Martyres, et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

"May the angels conduct thee into Paradise; at thy coming may the martyrs receive thee, and lead thee to Jerusalem, the holy city.—May the angelic choir receive thee, and with Lazarus, once a beggar, mayst thou have eternal rest."

This joyful antiphone is sung as the body is carried from the church to the cemetery.—It is a farewell song that bears the stamp of primitive times, and we could almost imagine that we are listening to the echo of what was sung by the early Christians as they went to bury their dead in the catacombs.

Whilst the body is lowered into the grave, the words of Our Lord to the weeping sisters Martha and Mary are chanted: "I am the resurrection and the life: he that believeth in me, although he be dead, shall live; and every one that liveth and believeth in me shall not die forever."

How wonderful is the triumph of the Christian Faith! Standing over the grave, we sing of a new life; a precious grain has been dropped into "God's acre," to await there a glorious life on resurrection day. The body, indeed, enters on the darksome and humiliating life of the tomb; matter, separated from the soul, now left to itself, fulfills its destiny; but the soul may be already enjoying rest and happiness with God. (Cabrol.)

Stray Notes on the Requiem.

1.—Even though the Requiem be held for one person only, the plural number (. . . dona eis, . . . luceat eis) is used in the chants throughout the Mass, including the "Libera."

2.—In the psalms *De profundis* and *Miserere*, and in the responsory *Subvenite* the singular number (. . . dona ei, . . . luceat ei) is observed. The same is done in the versicles that follow after the *Libera*, and in the *Benedictus*.—

3.—In the mind of Mother Church the sound of the organ expresses sentiments of festivity; the silence of the organ betokens sentiments of

mourning. When the corpse is carried *into* the church, and *out of* the church, humble and prayerful chants are prescribed.—

4.—The organ may be used to accompany the chant only.—A few appropriate strains, to give the pitch and indicate the rhythm, are necessarily included in this privilege.

5.—In order to understand the spirit of certain chants, it must be remembered that Holy Church places vividly before our mind the actual moment of death; thus, the petitions contained in the offertory can only be explained from this standpoint.—

6.—Liturgical usage considers the entire space of time, that lies between the death and the burial as “dies unus,” as “one day.” Hence the privileged masses assigned to the “third,” “seventh,” and “thirtieth” day are to be figured from the day of burial; the “anniversary,” however, is reckoned from the day of death.—

7.—Every priest will find in the Ordo ample directions concerning the days on which a Requiem can be sung, and on which it is forbidden. It would exceed the limit of our space to enter into detail.—

8.—When the chanters intone the Introit, they do not sign themselves with the sign of the cross, because in the Mass for the Dead the priest does not sign himself, when he begins the Introit.—

9.—The Dies Irae, the Offertory, and the Libera breathe the spirit of the Middle Ages, “when men were as hard-hearted as at the present day, inclined by temperament to excesses of every kind, and a prey to the most violent passions, when nothing but the fear of a terrible judgment, a day of wrath, vengeance and misery was of any avail to make an impression on the soul or to curb its evil inclinations.” (Cabrol.)

10.—If any man is susceptible to supernatural influences, he ought to go away from the Requiem and the Funeral services a changed man. Whatever awful truths he heard proclaimed, were intended, not for the dead, but for the living.

11.—It is absolutely forbidden to sing English hymns as an offertory, because at no time can the vernacular be used during a liturgical function.—

12.—To what absurdities the hunting for substitutes may lead, was sadly evidenced when, at a “swell” funeral, in a large city of our country, the Regina Coeli was sung as an offertory.

(Quotations marked “Cabrol” are taken from “Liturgical Prayer, Its History and Spirit,” by the Rev. Abbot Fernand Cabrol, O. S. B.—P. J. Kennedy & Sons).

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Hügler, O. S. B.

LESSON IV.

ON RHYTHM.

34.—What is rhythm?

Rhythm is the order in movement. (Plato's definition.)

35.—Which are the sources of rhythmic movement?

The accents are the sources of rhythmic movement.

36.—What is the accent?

The accent is a stress placed on one syllable (or tone) rather than on another.

37.—How many kinds of accent are there?

There are two kinds of accent: the word-accent, and the melodic accent.

38.—What is the effect of the word-accent?

The word-accent imparts to the word: meaning, unity, and order.

Note:—The accent is an energy proceeding from man's intellect. It marshals into order a number of syllables, which otherwise would be an array of dead material. By means of the accent the soul becomes audible as an intelligent power that delivers a message.—“Accentus est anima vocis.”—“The accent is the soul of the word” (Cicero). Being the quickening and life-giving element, the accent implies a strengthening, not necessarily a lengthening, of the syllable or tone.—There is no doubt that the accent, as used in the northern languages, such as English or German, is of a much more impulsive and vehement nature than in the southern languages, such as Italian or Spanish. Of the French, in particular, it has been said, “that it has *no* accent, or, that the accent is *spread* over the whole word.”—The strong contrast in the genius of languages has given rise to many bitter and useless disputes.—An Italian lady, coming into our country, and beginning to learn English, stood in amazement at our powerful way of emphasizing the word-accent. “You American say: chick’n, and kitch’n,” she remarked one day: “Why don’t you say: chi’cken, and: ki’tchen; that would not sound so unmusical.”—The impression of this woman may serve as an illustration of the mischief caused by carrying vehement English accents into the harmonious and well-balanced Latin.

39.—What is the effect of the melodic accent?

The melodic accent imparts a slight stress to every first note of a simple neum; it imparts a prominent stress to the combinations called Pressus, and Quilisma.

40.—What is a Pressus?

A Pressus is the meeting of two neums on the same pitch. The two notes of equal pitch are drawn together as in syncopation and sung as one sustained and accented note. (See illustration No. 1).—Another form of Pressus results from a single note placed in front of a neum. (Illustration No. 2.)

41.—What is a Quilisma?

A Quilisma is a dented note which occurs only in ascending neums.

Note:—The Quilisma holds possibly the same place in melody which the logic accent holds in a sentence. It calls for special attention and emphasis; it generally appears in pairs. In the musical dialogue, introducing the Preface in High Mass, the emphatic Pressus appears in the "Sursum corda," and finds its emphatic echo in the "Habemus ad Dominum."

42.—How is the Quilisma sung?

The note preceding the dented one is prolonged and emphasized; the dented note is sung lightly, and the third note is sung like a tone of transition.

43.—What is meant by a tone of transition?

By a tone of transition is meant the last note of a neum, which is sung rather softly, to make room for a new accent.

Note:—The above rule holds good in the case of simple neums; with compound neums the case is different, as will be seen in the illustrations (No. 3).

44.—How does chant-rhythm compare with the rhythm of measured music?

It compares like free movement to measured movement; like the dignified steps of a person walking to the measured steps of a person marching or dancing; chant is prose in music, modern music is verse in music.

Note:—Being prose, chant rests on the basis of the indivisible beat of the spoken syllable; modern music, on the contrary, rests on the basis of the measured, divisible beat. (See illustration No. 4.)

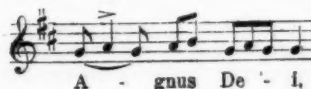
Illustrations:

No. 1.—Pressus resulting from meeting of two neums on the same pitch:

(Kyriale: Mass No. VIII.)

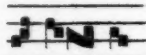


A gnus De - i,



A - gnus De - i,

(Requiem—Introit:)

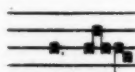


æ-tér - nam



æ - tér - nam

(Requiem—Offertory:)



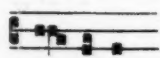
Chri-ste,



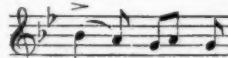
Chri - ste,

No. 2.—Pressus resulting from a single note placed in front of a neum:

(Kyriale: Mass XVIII.)

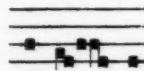


Ký-ri-e *

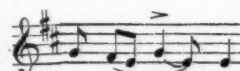


Ký - ri - e

(Requiem—Libera:)



æ-tér - na,

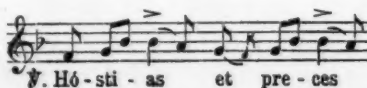


æ - tér - na,

(Requiem—Offertory:)



V. Hó-sti-as et pre-ces

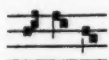


V. Hó - sti - as et pre - ces

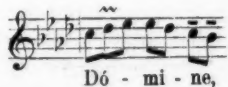
No. 3.—Various constellations of the Quilisma:

a.)—The dented note in a simple neum:

(Asperges:)



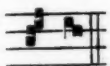
Dómi-ne,



Dó - mi - ne,

b.)—The dented note preceded by two notes, the first of which is lengthened:

(Te Deum:)



Sanctus:

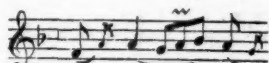


San - ctus,

(Requiem—Offertory:)



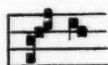
in lu - cem



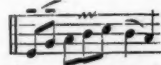
in lu - - cem

c.)—The dented note preceded by more than two notes; it is sung like a.)

(Te Deum:)

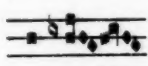


Sanctus



San - ctus

(Requiem—Introit:)



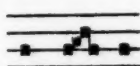
e - is



e - is,

d.)—The Quilisma is followed by one or more notes; the note following the dented one receives a melodic accent:

(Requiem—Offertory:)

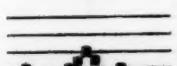


in - fér - ni,

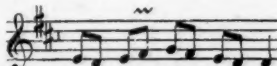


in - fér - ni

(Requiem—Libera:)



et tí - me - o,



et tí - me - o,

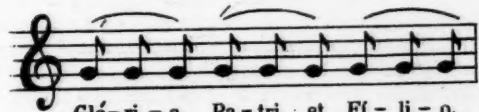
No. 4.—Free rhythm contrasted with measured rhythm.

Glória Patri et Filió, et Spiritui Sancto.

3 3 3 2 3 2

—The accents marked over the words indicate the stress given to one syllable rather than to another; the figures marked below indicate the rhythmic groups resulting from these accents; 2 denotes a binary, and 3 a ternary, rhythm. The human ear counts first of all only by two or three units. These small units are held together by the accent, the strong beat, which may be followed by one or two weak beats, never by more than two.—In the reading of the Latin the accent may fall on the second last syllable or on the third last, but never on the fourth last.—There is a free alternation of binary and ternary rhythms in the reading and chanting of a prose-text. The value of the syllables cannot be measured mathematically. The quaver (eighth note) is considered the nearest approach in representing the indivisible beat of the spoken syllable.

Transferring the above example to the staff, we obtain the following representation:



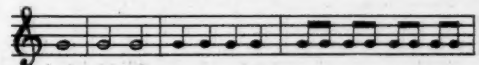
Gló-ri - a Pa - tri, et Fí - li - o,



et Spi - rí - tu - i San - cto.

In measured music, on the contrary, we find mathematical values: whole, half, quarter, eighth notes, etc., arranged in exact divisions, called measures; the words sung to such notes are subject to the weight of the different time-values.—The law of binary and ternary rhythm, however, is found in measured music also; for the various species of time can be reduced to the fundamental forms of two-fourths and three-fourths.

The rhythmic basis of measured music presents the following aspect:



The Organ

By Mr. Philip Wirsching.

THE CONSOLE AND ACTION.

THE Console may figuratively be called the brains of the organ, by it are controlled the many portions of the instrument and to it come all the communicating parts, from it goes every impulse without which nothing is operated, save when the signal, is given, at which time each unit is immediately responsive in performing its function, small in itself, perhaps, but which is nevertheless a very important part of the tonal design planned by the musician-architect.

It stands to reason that great care should be bestowed upon the design and arrangement of the interior of the console, in order that every stop, combination piston, coupler and other mechanical device, should be put in the most convenient position for the organist to manipulate, and that all the mechanism should be accessible for repairs necessitated by dust, dampness, or other uncontrollable causes.

The stop keys,—knobs, etc., should be arranged in their customary order, and plainly marked upon their ivory surfaces, and grouped in their proper positions. The manuals and pedals should be arranged according to the regulations prescribed by the American Guild of Organists.

The Pedal Claviers should be of the concave and radiating pattern of the recognized standard. The natural pedal keys should be capped with white holly or white maple and the sharps with ebony, insuring a handsome and appropriate finish.

The Swell and Crescendo pedals should be placed so that two or more can be operated conveniently simultaneously and to enable the performer to rapidly control the power of the organ.

Of the various Adjustable combination actions, those affecting the stops visibly, are preferred. Such combinations are operated by Pistons, placed underneath the manuals they affect, and according to the size of the instrument or number of stops, number from four to eight pistons, some also being duplicated by Toe or Foot Pistons and in larger instruments are found Foot pistons, acting as independent controlling devices. The general rule being, that a given number of pistons affect the stops of that manual only, under which they are placed, while one series, usually placed above the top manual, affect the entire organ, speak-

ing stops and couplers, etc. The setting and cancelling of these combinations is done by one Universal Setter Piston, placed in a convenient place, away from the rest of the regular pistons, so as not to interfere with them.

Up to a comparatively recent time, tubular-pneumatic action was used more frequently than electro-pneumatic action, but at present the electro-pneumatic action is being employed exclusively by practically all the leading builders. Its simplicity, reliability and durability are established beyond question and have made it the standard action for a long time to come.

The Pipes.

Comparatively little progress has been made in the construction of organ pipes for two centuries. The same methods of construction are used now, as were in vogue in the days of Master Mace, referred to in a previous article. This applies to the manufacture and design of the pipes, but their treatment at the hands of the Voicer is quite another matter.

During the last few years many improvements have been made and new methods employed in voicing or toning the pipes.

However, we will content ourselves by just mentioning a few of the more important points on the materials and the various tones resulting from their use.

Three different metals are used in the construction of organ pipes: tin, lead and zinc. The two former are combined in different mixtures according to the tone desired. A special Metal is composed of tin and lead, in proper proportion, to give the true foundation-tone of the organ. Diapasons and Principals are composed of pipes of great weight, voiced upon the most modern and scientific lines, to yield tones of dignity and grandeur. Spotted Metal is composed of from forty-five to fifty per cent of tin and balance of lead. This metal is used for the four foot pipes of the Flute harmonique and Octave denominations, as also for the smaller pipes of the organ. Excellent examples of broad toned Gambas of the Viola type are also constructed of this material, giving a rich tone of moderate "stringiness."

The keen strings of the orchestra prototypes, such as Violine, Viole d'orchestre, etc., are usually made of from seventy-five to ninety per cent tin and balance lead, as the brilliancy of these stops and their timbre can not otherwise be obtained.

The Zinc pipes should be of good weight, and provided with soft or spotted metal toes, lips, languids, and tuners, that these may be

more rapidly adjusted to their proper positions. To prevent corrosion, Zinc pipes should be coated with preparations that protect them from the atmosphere and preserves them against the destructive action of gas fumes, etc., that would otherwise ruin the metal.

The larger wood pipes are mostly made from white pine and poplar of ample thickness, insuring a clear and prompt speech, while the smaller ones are provided with hardwood fronts, which can be worked and finished more accurately, thereby materially improving their tone.

The Reed pipes are practically all made of metal, save in the 16 foot octaves, in which the bells are made of wood, insuring a more solid tone. The rules laid down by the late Henry Willis, the famous English organ builder, are largely carried out by the best specialists of reed pipe makers and voicers.

In our next article we will endeavor to give some interesting facts about the difficult art of Voicing, and Scaling of organ pipes.

The Organ, Organ Music, and the Organist

By Dom Adelard Bouvilliers, O. S. B.
Organist Cathedral Abbey Church,
Belmont, N. C.

SUMMARY:

The office of the organ in the liturgy is a subject that has been heretofore treated very competently. The writer here restricts himself to a new point, and disregards the accompaniment of the chant; he speaks of the organ as a solo instrument. The organ is the harmonious hyphen that unites the different parts of the divine office and the faithful. Picture of the ideal organist. Laws of true organ music. The organist as he should not be. The customary repertory. What must be condemned? Particular style of music adapted to the different stages of the liturgical action.

THE organ is the only solo instrument permitted during divine service. Its office in the sacred liturgy was, a few years ago, the object of a very conscientious and practical inquisition by Rev. O. Pierre, the distinguished director of the Gregorian School of the diocese of Namur. He treated the subject ex-professo and the study of his treatise is recommended to all organists, especially to those of the rural districts. To make our own position clear concerning his work, we will remark that we are not at all hostile to plain chant; we also gladly concede that it can be executed without instrumental accompaniment,

but to hold that its monodity does not lend itself to harmony which heightens its effect, and that the best accompaniment is but a makeshift, is in our opinion a far too convenient excuse for our imperfect efforts, or a flop into purism. There are very good accompaniments of the chant melodies to be had and the general consensus on this question is right. The author also appears to us a little too strict concerning certain cadences of modality employed by Guilman.

It is, therefore, not to improve on a well written work that we touch upon the same subject, but to examine a point that we regard as deserving of particular attention, viz, the style of organ music becoming to sacred liturgy; when the organ speaks, how must it speak so that, according to the "motu proprio," its language be at once holy, artistic, and universal? We shall endeavor to answer this question by picturing the ideal organist and by drawing from that ideal the laws of genuine liturgical organ music. The contrast between the organist as he too often is and as he really should be will enable us to draw a few practical conclusions. We will refer to well known facts and omit counsels and directives that have already been given, but those who have experience will know that there are certain subjects that bear much repetition.

When we consider the nature of the organist's office, of the moral fitness and lofty conception of duty which it requires, we will quickly see that the skill of the virtuoso and the science of the musician are not sufficient for him to attain the goal of perfection; he must also possess the strong faith of the Christian and the inspired soul of an artist. The organ is the harmonious hyphen which binds together the different parts of the sacred services and attracts and holds the attention of the worshippers. According to certain psychologists the distance from music to prayer is so little that all the sacred rites combine music and song with their ceremonies. The idea, the religious sentiment finds embodiment in the sound, and somehow makes itself felt. To enhance the liturgy, to glorify God, and to elevate the souls of the worshippers, such is the sublime mission of the organist. As a Christian of conviction he loves it and dedicates himself to it from the depths of his heart. He understands the grandeur of his ministry and glories in it. He sees in it an apostleship of edification similar to the persuasive eloquence of the pulpit orator. The sordid considerations of the world, the allurements of vanity do not follow him to his bench on the balcony. He does not play for the sake

of art nor for sterile enjoyment, but for prayer. His piety must beget the sense of liturgical fitness which causes him to choose the harmony suited to the different parts of the holy offices of the different feasts. He may not be a saint, but he must understand how to communicate the sentiments of piety to others. Being a master of his profession, i. e., in possession of keyboard technique, of the science of composition, and of the gift of invention, so indispensable to the organist, his music will carry inspiration, will be free from jarring sounds, and full of living charm, which is as essential to organ music as to all other music. This charm combines with tenderness a force which satisfies the artistic sense, and at the same time elicits sentiments of piety which expand like a gospel aroma, that ethereal force which recollects and unites in prayer and in liturgical language is expressed with one word—unction. He employs the incomparable resources of his instrument in his interludes. Always willing to improve he will, if he fears that his playing will suffer by improvisation, turn unhesitatingly to the printed page, but his borrowing is done so judiciously that it appears entirely natural, and the listener is impressed with the most varied sentiments of liturgical prayers—compunction, joy, hope, and triumph without knowing whence they come, nor to whom he owes them.

The style of execution peculiar to, and demanded by, the organ is the legato; that of composition is above all the counterpoint of the Palestrinian school, which has given us the immortal masterpieces of sacred polyphony, and a style of composition closely resembling the Gregorian, and which invests organ music with a character of gravity and reserve that differentiates it from profane music just as a liturgical vestment is different from worldly attire. The Palestrinian counterpoint is still purer and more celestial, we dare say, than that of Bach. It is to be regretted that not more of these works of genius have been transcribed for the organ. The few examples that Liszt and others have given us indicate what a treasure house is here left unexploited. A substantial assimilation of the work of Palestrina and his school, then of Bach and Handel and their contemporaries, constitutes the efficacious way to acquire the style of organ music demanded by sacred liturgy. The organist should be familiar with the works of these masters and animated with their spirit. "Palestrina and Bach" wrote Gounod in 1892, "made the art of music: they are for us the fathers of the Church. It behooves us to remain their sons." This does not

mean that we must confine ourselves exclusively to their works rejecting all the religious music of our own time. "Where would we be," asks an ancient rhetorician (Quintilian) "if no one were to copy his forefathers? We would still navigate on barques . . . and our magnificent organs would be but Pan's pipes." Nevertheless it remains true that a thorough study of the old masters is indispensable.

A copy is always inferior to the original; but to imitate is not to copy. The form may change and the groundwork remain. The two great masters, Palestrina (1524-1594) and Bach (1685-1750) in utilizing the scientific discoveries of their day were careful not to neglect the works of their forerunners. They drew inspiration from them and preserved what for a long time had been missed, and what Pope Pius X simply restated, the spirit. The thought, always Christian one way, always liturgical in another, presided at the productions of their own genius. Here we can learn whether it is becoming to imitate or to innovate! Reversing the famous saying of Andre Chenier (1762-94): "On new thoughts let us write antique verses," we would say, "On the ancient faith let us create new musical forms, and animate our youthful harmonies with the vivifying breath that has inspired our fathers." Under this aegis modern compositorial technique will not influence our organ literature adversely, a statement which is proved by the works of such masters as, for instance, Cesar Franck (1822-90) some of whose compositions are exquisite examples of liturgical art. Who could resist the compelling charm of his pastoral, his various chorals, especially the first and third? These compositions seem to be the result of the necessity of reproducing what the great and pious soul of Franck had conceived. Had this venerated master thoroughly understood liturgy, there is no doubt that he would be perfect in every way. The ideal organ music is more attempted than realized and a work of art can well be religious without being liturgical; such indeed are the oratorios. To figure legitimately as liturgical music, the composition must be well adapted to the liturgical function which it is intended to accompany.

(To be continued.)



Musings on Church Music

By Albert Lohmann.

THE music which the Catholic Church prescribes or sanctions for her services, is music of a distinct type, which means that it is in a class by itself. The very name "Catholic Church Music" is therefore specifically connotative. Catholic Church music of the true kind is not music that originates on the outside, in the atmosphere and workshop of the world, and is then levied upon for use at ecclesiastical functions. It is not music for which the standards have been set by extra-ecclesiastical musicianship or scholarship. No, it is music for which the standards have been determined by the Catholic Church herself,—not arbitrarily or whimsically, but logically and objectively, from a consideration of the nature and purpose of the house of God and of its sacred functions. Who is it that would dispute the right of the Church thus to place a limitation upon musical art? In other words, who is it that dares question the right of the Church to be mistress in her own domain? Not science or art, but only ignorance, worldliness, and conceit.

For well-nigh sixteen centuries, the authority of the Church to legislate as to the character of her own music was not seriously called into question. Nor was it intellectual pride that first and seriously raised the banner of revolt. The first great revolt against the musical proprieties of the house of God was initiated by sensuousness and worldliness, a new and arrogant force, once it had come into possession of an adequate idiom for expressing itself musically. Ever since the day when sentimentality, frivolity, and passion, in musical disguise, dared to invade the Church, a great battle has been on to expel these subversive forces that have been responsible for nearly all the decadence of Catholic Church music and of liturgical life. The struggle continues without any sign of abatement, even to the present day. Evidences of the havoc wrought by three centuries of this worldly invasion of God's sanctuary are today encountered on all sides. And the forces of rebellion are very much the same today as in the seventeenth and eighteenth centuries, with this possible difference, that, in our day and especially in our country, they have received, perhaps more than ever, a reinforcement in the form of ignorance and conceit.

Why is it that so many Catholics have a sense of the fitness of things in almost everything except Church music? The fitness of

certain types of music for certain occasions like burials, dances, marches, operas, secular festivals, etc., is keenly felt and squeamishly insisted upon. But for the musical proprieties of a Catholic Church service and, in particular, for that peculiar quality and character of the music that is distinctively churchly, in the Catholic acceptance of that term, there seems to be no such sensibility. Could this be so if these people had a vivid realization of the sanctity and decorum of the house of God, or a true understanding of the nature and purpose of Catholic Church liturgy? Possibly the gravest indictment ever made against Catholicism in this country was publicly voiced a few years ago by a distinguished visitor from Europe, who saw in the Church of America not only great material prosperity, as evidenced by large and costly churches, stately institutions of higher learning, flourishing parochial schools, and wonderfully generous money collections for pious purposes, but also an almost total absence of liturgical life. What a terrible indictment that was! Who will gainsay that it was doubly terrible because it corresponded with fact? The existence of so enormous a deficiency on the spiritual side with so stupendous a growth and an accumulation of gain to contrast it on the material side, admits of but one explanation: There exists among us an almost universal ignorance of the nature, deeper meaning, and object of the sacred liturgy. Need we wonder then that, musically, there is among us such little sense of the fitness of things in the house of God?

What is the proper attitude to take with regard to musical profanations of the house of God? Is it better to connive and be charitably silent rather than to protest, try to correct, and thus possibly offend? Is the charity of silence and connivance indeed a thing that we stand in need of having urged upon us? Hardly. From the looks of things,—we are fully entitled to say, in Birmingham negro parlance, that "charity is a thing we ain't got nothin' else but." Charity is our middle name. Charity is a mantle that we have been spreading so dexterously and expansively that it will cover many, many things,—but nothing quite so easily and so well as liturgical and musical sins committed in the sanctuary and choir loft. Whatever shocked critics or observers may say about our bad Church music, they can never say that it is not being charitably treated by us. We tolerate and condone it; we defend it against outside criticism, which we resent in principle; we compare it favorably and, to ourselves, consol-

ingly with the inferior or more scandalous music to be heard in the neighboring parish church or, possibly, in most other parish churches of our diocese. We are able even to superinduce upon ourselves a certain tympanic insensibility so that we can live through very "raw" performances and emerge acoustically unscathed. We know how to sigh and commiserate, or to shrug our shoulders and say with a simpering sort of helplessness: "Our church music is a fright, no doubt, yet what can we do about it?" Or, being congenitally optimistic, we are able to divine the future whence shall come a better day, when the music in our church will be strictly "according to Hoyle," not so much as a result of what we are doing now to hasten that day, as by the mercy of some automatic contingency or necessity.

But our greatest charity is forgetting. After more than twenty years since the *Motu Proprio* on Church music was published, we have now fairly arrived at that stage where memory, growing senile, no longer plagues us. The impressions made on our memory years ago, when first and last we read the *Motu Proprio*, or, perhaps, only heard about it, are no longer distinct enough to cause us any present discomfort. Of the exact nature of that legal document and of our obligations under it, we are now comfortably oblivious. Are we not? How else could we, Catholics of proven orthodoxy and of evident piety, have taken our present attitude towards musical and liturgical profanations of God's holy temple,—an attitude that, in effect, makes the right of God to His honor and of the faithful to their edification subordinate to considerations of human respect? Is it not even perhaps a charity to ourselves to say that we have not ignored but only forgotten the clear and unmistakable statement of the binding force of the regulations on Church music—a statement which, in the papal document called the *Motu Proprio*, reads as follows: "We do therefore publish . . . our present Instruction, to which, as to a juridical code of sacred music, we will with the fullness of our Apostolic authority, that the force of law be given, and we do by our present handwriting impose its scrupulous observance on all." Scrupulous observance! Surely we must have forgotten—only forgotten—that a scrupulous observance of the law does not endeavor to shift the burden of obedience, nor to play favorites, nor to superinduce upon one's self the occasional convenience of deafness or blindness, nor to seek exemption through the privilege of high station. Scrupulous observ-

ance of the law, so we have apparently also forgotten, is enjoined not only upon the actual performers of Church music, but also upon its supervisors, who are classified in the *Motu Proprio* as "members of the clergy, superiors of seminaries, ecclesiastical institutions and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, the diocesan Ordinaries." Unless heroic charity comes to our aid and suggests "senescent memory" as a possible explanation, is there any way in which we can understand how, in persons belonging to such distinguished categories, the knowledge of their obligation of scrupulous observance of the laws governing Church music could, within the brief space of two decades, have become dimmed if not, indeed, relegated to cold storage in the realm of the merely subconscious?

In the meantime, while the era of hesitation and connivance and toleration continues, the musical and liturgical profanations of our churches, in the words of the *Motu Proprio*, "are putting into the hands of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple." Let all—profaners and connivers—beware of those divine scourges.





School Music



First Steps in Sight Reading

By Miss Nell Jacobson.

I THINK it would be of general interest to tell something of the beginning of school music in this country. Some years ago Frances Dickey, of Kent, Ohio, read an interesting paper at a Cincinnati meeting on "The Early History of Public School Music in the United States." In it she said that there were singing schools in Boston as early as 1717 but it was not until about 1830, that Lowell Mason introduced music into the Boston schools, and he is conceded by all as being the rightful founder.

Miss Dickey goes on to say that Dr. Woodbridge, a friend of Mr. Mason's, outlined the following principles. I quote them as they are an interesting comparison with those employed almost one hundred years later. We, today, follow many of these principles:

"1. To teach sounds before signs, and to make the child learn to sing before he learns the written notes or names.

"2. To teach him to observe by hearing and imitating sound, their resemblance and differences, their agreeable and disagreeable effects, instead of explaining them to him—in a word, to make him active instead of passive in learning.

"3. To teach but one thing at a time—rhythm, melody and expression to be taught and practiced separately.

"4. In making him practice each step of each division until he is master of it before passing to the next.

"5. In giving the principle after practice and as an induction to it.

"6. In analyzing and practicing the elements of articulate sound in order to apply them to music.

"7. In having the names of the notes correspond to those used in instrumental music."

America, as a young nation, has suffered the lack of musical development, along with the other arts, that Europe has had time to perfect. Proportionately, the development of school music has been slow, and scattered among a few favored cities. It is only within the last twenty-five years that definite steps have been taken to standardize it.

Even now educators disagree as to the proper method of procedure. They are as enthusiastic about their pet theories as are the leaders of sound but opposing political parties. Some lean to the technical side, thinking that when note-singing has been accomplished, the feeling for the artistic will be aroused. Others fear the sacrifice of the artistic for the technical—and the pendulum swings the other way! It remains for every supervisor to use her own judgment and adopt the means which give her the best results.

The reading of music of the present day is based on the same principle as language reading. A generation or two ago the alphabet was used as the first step in reading—from the letter to the word and the word to the sentence. The parallel in music teaching was from the scale to the exercise and the exercise to the song. In both cases, the methods today have been exactly reversed.

"To proceed from the known to the unknown" is sound pedagogy. As stated in last month's article, the children in the first grade should be taught many simple songs. Toward the end of the year, the teacher may introduce the syllables to the children by teaching them as an extra stanza to a few of the most simple songs. This is called the "song observation plan" or "rote song basis" so much used in the middle west. It is interesting to note that those who have older sisters and brothers at home are already familiar with this strange language of do, re, mi.

To develop the ear, the teacher may sing a phrase at a time with "loo" and let the children respond by supplying the syllables. Phrase recognition is one of the results gained.

In a month or so I find it a great help to place the syllables on the board in their proper order with mi-fi and ti-do in closer proximity. Thus:—

Do
ti
la
so
fa
mi
re
Do

The children may sing the syllables to the songs they have learned while the teacher points as each tone is sung. Another way is for the teacher to sing a phrase with "loo" and an individual respond with the syllables. Then

the child may point to each name on the blackboard while the rest sing the phrase in concert. In this way the syllables will be better fixed in their minds. They also can see the relationship of one tone to another.

It is advisable to wait until the second grade before placing the song on the staff. Here the children will have an opportunity to *visualize* what they have already gained through the ear. The song should be so written on the blackboard that one line will constitute a phrase. The children will readily associate each note on the staff with the syllables of the song which they had previously learned. Much opportunity for drill is possible from now on and the ingenious teacher will find many ways of presenting it. The children may point to the number of times low do, mi, so, and high do appear on the staff in a given song. After a dozen or more songs have been taught in this way, even the average child will discover from observation that "do" changes with the key, that when high "do" is on a line, low "do" is in a space and "mi" and "so" are likewise in spaces. They will learn that a half note is sung longer than a quarter note. They will learn the difference between $\frac{3}{4}$ and $\frac{4}{4}$ time. They even will learn to sing a few new but simple melodies before entering the third grade where they become proud possessors of "singing books." I feel that this is an opportunity to review what I gleaned from a model second grade class which the late Miss Costello very ably conducted at a state convention last November. She placed on a blackboard "The Postman" from "The Progressive Music Series" Book 1. This was a song of eight short phrases, each being repeated at least once. She taught the syllables to the first phrase by rote. This phrase appeared three times in the song. She then asked the children to sing the one they knew every time it came and she sang the unfamiliar ones. For individual work she sang, "How old is Johnnie?" (*do-do do mi-do-*) Answer, "Seven years old" (*do do do-do-*) "How old is Mary?" (*mi-mi mi so-mi-*) Answer, "Seven years old" (*mi mi mi-mi-*) "How old is William?" (*so-so so do-so-*) Answer, "Six years old" (*mi-re-do*).

On entering the third year in music the children should have attained enough power to make note reading a real joy to them. The books will be an added incentive. (Some teachers prefer to place the books in the hands of the children in the second grade, but I find that not much is gained.) They will readily recognize as old friends, the songs already learned by syllable. Review them by using different devices. Let the children sing a song

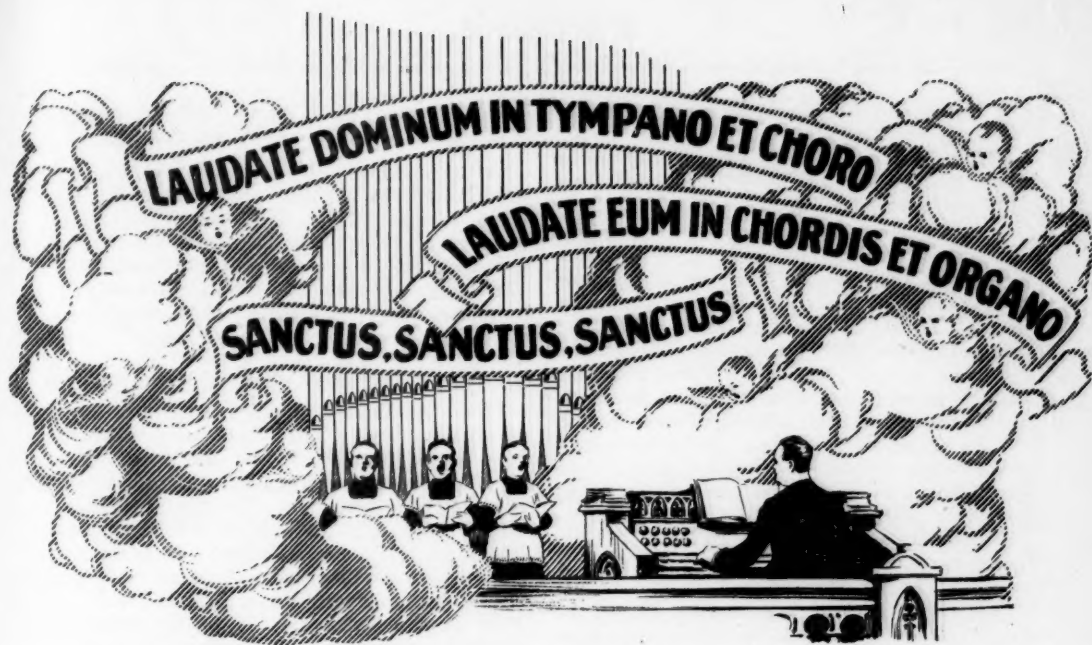
in concert. Then let a number of children stand and each sing a phrase. Go frequently around the class in this way so that all may have a chance at individual singing without losing time. The aim, should be to keep the rhythm unbroken, which makes for alertness. With the books open, the teacher may sing a phrase with "loo"—to be sure of the attention of the class, she may have them indicate with their fingers, which phrase she is singing.

In teaching a new song from the books, the first step is to scan the words so that the children will *feel* the rhythm. It is now a good time to teach enough about key signatures so that the children will know that the last sharp is "ti" and the last flat is "fa." They soon will be able to determine their own key note. They will find many figures in new songs which they learned by rote in the old ones.—Let a new song be learned phrase by phrase and sung first by individuals and then in concert.

Rote songs should still remain an important part of the program but they should now be taught with the books in the hands of the children. In this way, the eye as well as the ear will be trained. These songs should possess real artistic merit.

Ear training is a most valuable phase of sight reading. Daily reference should be made to it but I find it profitable to set aside one day of the week especially for it, in connection with notation. The following is a type of third grade lesson. For illustration, place the staff on the blackboard with the signature for—say the Key of G. Let some child place low "do" as a whole note. The teacher may sing a group of tones as *do-mi-so* with "loo." As a first aid to the children she may ask, "How many tones were sung?" "Did I sing up or down?" "Did you hear steps or skips?" There will be many eager volunteers to answer these questions and to sing the figure. As *do* is already on the board, let the child, who has sung the group correctly, put in the other two notes. Put in a bar, sing another group, and proceed in the same way. After four or five groups of notes have been placed on the staff by individuals, number them. Let a child sing any one of the number with "loo." Another may tell which was sung and all respond by singing the syllables.

Third grade work is very enjoyable because it is such an interesting stage in the children's development—the transition from the sensory to the associative period. They are very responsive to drill and no effort should be spared in this regard, to sow the seed for gaining proficiency in sight reading, which is the foundation of true musicianship.



The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

THE RESPONSES AT HIGH MASS.

HIGH Mass is the most sacred drama performed daily in the great Basilicas, Cathedral, and Cloister Churches the world over, on Sundays and Feast-Days, in every church where conditions make it possible.

In this sacred drama the singers are indispensable; they are to respond to the priest at the altar, who enacts the part of Christ. In the mind of Holy Church the responses are assigned to the entire Congregation for this reason; the melodies are exceedingly simple. 1) **THE GREETING: DOMINUS VOBISCUM**, and the response: **ET CUM SPIRITU TUO** occur seven times during High Mass.—Holy Bible tells us that this form of greeting was used by the Hebrews. Thus Booz greeted the gleaners on the harvest-field with the words: "The Lord be with you," and they replied: "The Lord bless you." In the New Testament the Angel Gabriel greets the Blessed Virgin with these words: "The Lord is with thee." The liturgical use of the **DOMINUS VOBISCUM** with its response is constantly to be met within all liturgies. Nothing could be more expressive or more solemn than these words, which are the very embodiment of the mystery

of the **INCARNATION**, the word **EMMANUEL** being the prophetic name of our Lord and meaning in our language: "God with us."

Whenever, therefore, the priest speaks in the name of all, summing up their petitions, he acts as their interpreter with God. For this purpose he turns to the Congregation, saying: "The Lord be with you," and the people answer: "And with thy spirit—whilst thou dost express our prayers." And when the priest or pontiff has said the prayer aloud, the people answer: "Amen," as much as to say: "So be it; thou hast well expressed our prayer." The **DOMINUS VOBISCUM** has, therefore, naturally found a place before every collect, whether in the Mass or in the Divine Office, before all the Prefaces, and also before the reading of the Gospel. Preachers, too, used to begin their discourse on the word of God with the same invocation. At Pontifical High Mass, after the Gloria, the Bishop sings "Pax vobis" instead of **Dominus Vobiscum**. The response is the same.

THE ACCLAMATION "AMEN"—is a Hebrew word; used by the Jews in very ancient times. It is an affirmation meaning: "So be it," or "Verily, it is so." In this latter sense, Christ often employed it in His discourses, and the Apostles continuing the custom, handed it down to the Church. St. Paul tells us explicitly that "Amen" is used as response to a blessing or a prayer. The Roman Liturgy has added

the "Amen," in this affirmative sense, to certain formulas such as "In nomine Patris" . . . ; "Gloria Patri" . . . St. Cyril tells us that the "Amen" at the end of the "Pater noster" is a ratification of that prayer.

It is at once evident that these responses must be sung with animation; the return of a greeting should certainly not be sluggish or half-hearted. This applies in a special manner to the "Amen," which is a solemn adjuration. No matter how short the musical phrase, there must be melodic development and rhythmic order; in other words, there must be stress and release, rise and fall, action and repose. In the acclamation "Amen," the word accent must not be drawn out. For this purpose we have chosen an eighth note (see below), to set forth the accentual force in a form visible to the eye. In the ET CUM SPIRITU TUO there must be a gentle increase until the last word-accent has been reached, as the opening angle indicates; right after the last accent, the musical law of *ritardando* and *diminuendo* must enter into its rights.

The human ear is so constituted that it appreciates a gentle decrease at the end of a phrase; this is particularly realized in prayerful music. If, therefore, the singers rush through the responses and stress the last syllable, they offend against a principle of art, and become guilty of rudeness. "Gregorian Chant must be true art" even in the smallest phrase, otherwise it cannot exercise a salutary influence. It has been said that the liturgical spirit and the real artistic attainments of a choir can best be gauged by the manner in which the responses are rendered.

A glance at the greeting, response, and acclamation, such as they are employed in the beginning and towards the end of High Mass, will convince us that these melodies could not be simpler. They are musical recitations on a monotone; any pitch may be chosen.

Priest:



says: BENEDICAMUS DOMINO; but in either case the response is the same, viz. DEO GRATIAS.

Eleven melodies have been inserted into the Canon of the Mass as official melodies for the entire Catholic world. They can be found in any approved edition of the official chant. If for any reason, whatsoever, the celebrant does not sing the melody as assigned in the official books, the choir must accommodate itself to the celebrant as best it can. The purport of the law is that every effort be made to learn the official melodies and thus to differentiate the various liturgical celebrations.

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Hügler, O. S. B.

LESSON V.

SACRED MUSIC IN THE CATHOLIC LITURGY.

IN order to understand more fully the nature of sacred music, we must now consider the sublime office assigned to it in the liturgy of the Catholic Church.

45.—What is understood by liturgy?

The word liturgy denotes "public ministry." The liturgy of the Catholic Church can, therefore, be defined as "the entire public ministry assigned to the priesthood, as co-workers of Christ in the glorification of God, and in the sanctification of souls." It comprises: 1) the Sacrifice of the Mass; 2) the divine Office; 3) the Sacraments, the Sacramentals, and all the other ecclesiastical functions.

46.—In what light, then, does the liturgy appear?

It appears as the centre of Christian life, because: 1) it unfolds the highest and most important truths of our holy religion in an artistic form, intelligible to all; 2) in it the great work of God (opus Dei) is performed, i. e. the one grand continuation of God's work in the Eucharistic order, wherein the marvels of creation, redemption and sanctification are repeated day by day; 3) by it man is enabled to offer to his God the tribute of adoration and thanksgiving; 4) by it Christ communes with His Church even in a closer, firmer, and more effective manner than during His sojourn on earth; 5) through this intimate union the Catholic liturgy becomes in reality an act of Christ and of the whole Church.

47.—What sentiments, then, should liturgical music express?

The liturgical music should express both the ardent love of the God-man, Jesus Christ, and all the desires of His spouse, Holy Church.

48.—In what manner is this realized?

The liturgical text, proposed for the understanding of the faithful, is clothed with suitable melody, in order to increase the devotion and to dispose the hearts of the faithful to receive a fuller measure of grace flowing from the celebration of the most holy mysteries.

49.—What are the qualities that sacred music ought to possess?

Sacred music should possess in the highest degree: 1) holiness; 2) fitness of form; 3) universality.

50.—What is meant by these three characteristics?

1) Sacred music must be holy means, it must exclude all profanity, not only in itself but also in the manner in which it is executed. 2) Fitness of form means, it must be true art, otherwise it cannot possess the efficacy intended. 3) Universality means, all forms of native music must be subordinated to it and be filled with its spirit.

51.—In which forms of sacred music are these qualities found?

They are found in the highest degree, in the Gregorian Chant.

52.—How will you explain this?

Gregorian Chant (Plain Chant, or Plain-song, Pope Pius X names it "Cantus traditionalis," traditional chant): 1) is the chant proper to the Holy Roman Church, inherited from the Fathers, jealously guarded for centuries in her liturgical books, and prescribed exclusively for some parts of the liturgy. 2) Mother Church has always regarded it as the supreme model for sacred music. 3) She has advocated it in all parts of the world.

53.—What follows from this for the composers of Church music?

That "the more closely a composition approaches in its movement, inspiration and sentiment to the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." (Motu Proprio).

54.—What considerations led Pope Pius X to issue (Nov. 22, 1903) the famous Motu Proprio?

The burning zeal of maintaining and promoting the decorum of the House of God, in which we: 1) celebrate the august mysteries of religion; 2) receive the grace of the Sacraments; 3) assist at the Holy Sacrifice of the altar; 4) adore the august Sacrament of the Lord's Body; 5) unite in the common prayer of the

Church; 6) take part in the public and solemn liturgical functions.

55.—Can you explain why, instead of sacred music, so often profane compositions are sung in Church?

The Motu Proprio hints at the following causes: 1) the fluctuating and variable nature of the art of music; 2) the succeeding changes in tastes and habits; 3) the fatal influence exercised by the profane and theatrical art; 4) the pleasure that music directly produces, which is not easily contained within the right limits; 5) the many prejudices on this subject which sometimes obstinately remain, even among persons of great piety and high authority; 6) the constant tendency in sacred music to neglect the right principles of an art used in the service of the liturgy.

56.—Is it loss or gain that Gregorian chant is essentially unison?

It is a great gain that the chant is essentially unison: for 1) it enjoys untrammelled movement; 2) it creates its own harmony owing to the lively rhythm; 3) it enables any number of singers to take part therein; 4) it gets away from text repetitions which often become so annoying in part-singing. 5) The highest gain lies in the vivid embodiment of the all-around unity in Christ's Eucharistic Sacrifice, where out of many grains arises one bread, out of many berries, one measure of wine, and out of many voices, one unified chorus.—"One God, one Mediator, one Church, one Faith, one voice."

57.—In what light are the singers to look upon their work in the liturgy?

The singers enjoy almost a priestly office: they lend their voice to God's word to carry it clearly, sweetly and forcefully into the hearts of the faithful on the waves of melody. From this it is evident that vanity and self-glorification should find no room in their hearts.



The Organ

By Mr. Philip Wirsching.

TONE AND VOICING.

WE now come to, perhaps, the most important division of the subject, the crowning feature of the organ, *Tone*. For an organ may be built to an excellent design, of the best materials and workmanship, and yet fail utterly as a musical instrument, owing to poor voicing. Bad tuning can of course be put right, but bad voicing may ruin a pipe forever. It is also the most difficult branch of the subject to impart in writing—in fact, voicing can no more be learned or taught from a book, than can the art of swimming. Exact rules can be given for the scaling of pipes to produce any required tone, and for the winding and proportions of parts of the organ, but the most that a treatise on voicing can do is to lay down certain broad rules, and the rest must depend upon patience and natural aptitude. A musical ear and a cultivated taste are essentials, as may be learned by studying the differences between organs, which range all the way from a delightful orchestra to a bad German band.

The four principal varieties of tone in the organ are: Diapason tone, Flute tone, String tone and Reed tone. Each one of these appear in organs, according to their sizes, in various pitch, 16 foot, 8 foot, 4 foot and 2 foot. In organs of the first magnitude the 32 foot pitch tones supply gravity to the ensemble.

The Diapasons furnish the foundation tone to the organ and upon their proper scaling and successful voicing, largely depends the success of the organ, as a musical instrument, that commands the admiration of the listener and stimulates the heart of the faithful to devotion. The 8 foot Diapason should be of correct scale as to diameter, voiced on a moderate wind pressure, and should be of a dignified character, that will manifest itself even in the full organ, without harshness. The mutation stops, such as Quinte, Tierce, Super Octave and the Mixtures, all belong to the Diapason family, but are of course, scaled and voiced, so as to represent the natural harmoniques of the ground tone, which they enhance and strengthen. Without these mutation stops, organ tone becomes insipid, and due attention should be given by designers of organ specifications to a proper proportion of their presence and part of the specifications. An attempt has been made several years ago, even by prominent organ builders to do away with Mixtures and mutation stops in organs, but organs built according to such wrong theories soon proved the mistaken

path that had been taken, and now these much misunderstood stops have been restored to their proper place in the organ, which impart a thrill, that otherwise is impossible to obtain. The proper scaling and voicing of the mutation stops, is one of the most difficult tasks for the voicer. The first requisite for artistic tone production is a correct scale to begin with and that the pipe is made right. By right we mean, mechanically correct. It will be time and patience wasted on the part of the voicer, if he is furnished with pipes made by unskilled workmen, of materials that are inferior as to proper weight and composition in metal pipes, languids wrongly placed, mouth not flattened accurately and possessed of all the faults that are and show to be the work of amateurs. The wood pipes should be made of either white pine or fine poplar, free from knots and other blemishes. For the smaller wood pipes, it is of great advantage to have the fronts and even the backs, made of some kind of fine hardwood, such as white maple, birch or cherry wood, as a clearer tone can thus be produced, owing to much smoother finish that can be obtained in the mouths and windways of the pipes.

The second in the tone family are the Flutes, to which belong such stops as: Gross Flute, (often called Flauto major), Concert Flute, Flute harmonique, Flauto amabile, Piccolo, and the stopped Flute tones,—such as Bourdon, Rohrfloete, Stopped Diapason, etc. Being principally made of selected wood, these stops are of a mellow character, imparting smoothness and warmth to the rest of the organ tones. In combination with the strong tones, they furnish a delightful blend, reminding one of the beautiful effects of the orchestra.

The third variety are the Strings, to which belong the Viola da Gamba, Violino concerto, Violoncello, Virole d'orchestre, as the so-called keen strings, and the more delicate ones, such as Salicional, Viola d'amour, Viola eterea, Aeoline, Vox angelica and Vox coelestis. Just as the strings are termed the soul of the orchestra, so are the string tones of the organ an indispensable color, without which, the modern organ is incomplete. Organ builders long ago recognized the true value of the strings in the family of organ stops, and for many years, untiring efforts were made to produce that imitative crispness which we find in the modern organ. However, while it took decades to improve step by step the quality of the string toned registers of the organ, it is only within the last thirty years that the perfect strings were produced, due mainly to the incomparable skill and patience of the best European voicers.

We now come to the fourth tone family, and one which perhaps has received more attention from the builders of many lands than all the rest of organ stops combined,—the Reeds. In this as in many other respects, we owe to the great master of Europe much for what they have contributed and given to the organ world in the way of reed tone production. The outstanding lights in the field of Reed Tone Production are: Henry Willis of London, England; Cavaille Coll of Paris; France and Giessecke of Goettingen, Germany.

Reed stops are found in almost every organ, from the delicate plaintive sound of the orchestral Oboe to the powerful Bombardes and Posaunes. They give to the organ that vivacity and brilliancy impossible to obtain in any other way. Their pitch is 32 foot, 16 foot, 8 foot and 4 foot, according to the size of the organ. These stops are also the most expensive to make and to voice and owing to their peculiar construction, require frequent tuning, which should under no consideration be entrusted to any one but the best experts.

The making of specifications and incorporation in these of the various tone varieties described, will be treated in future articles.

(To be continued.)

The Organ, Organ Music, and the Organist

The Rev. Dom Louis Bouvilliers, O. S. B.

(Continued.)

IN its application the organ enjoys a notably wider latitude than vocal music, because in its different parts the latter, unlike the former, is subject to the text, and plays a secondary part. In virtue of the liturgical precepts governing the use of the organ, Professor Serieux writes: "Of the conquests of the (organist's) art subsequent to the expansion of the Gregorian cantilena, we must rigorously exclude all those that strive for effect, contrast, bluntness (abruptness), violence, the impulse or general sway of passionate expression in all their forms." We must, therefore, banish from sacred music:

- 1.—The blunt or sharp oppositions of timbre, of nuances or shades, of rhythm or tonalities;
- 2.—The formulae that are altered without preparation (appogiaturas), expressivos, chromatics, etc.;
- 3.—The rhythm of frequent, regular periodicity such as dances, harmonic progressions, etc.

But in exchange contemporaneous art furnishes endless resources, perfectly compatible with the liturgical spirit, notably in:

1.—The modern counterpoint authorizing the superimposition of parts (harmonics) unknown to the Palestrinians;

2.—The great laws of tonal relation and of modulations which permit the introduction, even in monody, of elements of infinite variety on condition that the modal character of the piece be respected, and subject to the forms of gentle progressions from which sacred music should never deviate;

3.—The thematic development by means of the rhythmical, progressive modifications of a liturgical theme; by inversion, augmentation, retrogradation, etc., with symbolical applications of these diverse processes, but without ever disfiguring or caricaturing the proposed theme.

What must not be forgotten is that since the music of the day is principally given to profane uses, it is more difficult to impress upon it the liturgical stamp which should differentiate it. Let us avoid especially the current extravagances, the artificial, the exaggerated, the anarchic,—a class without tonality oftentimes decked out with "learned music," which in many cases covers but the emptiness of the thought.

In confirmation of the principals which I have proposed, let me adduce two testimonies, one of a Parisian organist, M. Lesserie, which will help in a large measure to portray the modern organist; the other of the art critic, Jacques Hermann, whose "Benedictine Impressions of Holy Week and Easter," were published in the *Revue Saint-Gervaise* of Paris. The manner of rendition must fulfill these conditions.

1.—It must be of a strict religious character.

2.—It must be contrapuntal.

3.—It must possess the technical qualities known as "legato."

"When," says J. Hermann, "on solemn feasts the work of the royal orchestra, (the organ), only denotes the majesty of the divine praises the Benedictine employs, logically, full chords—triumphant or funeral—or the severe style of the Gothic and the fugue. Can we forget—(during the consecration and the communion of the Mass)—the nervous compositions of Gounod and Massenet, or after the offices the septuors of Grand Opera 'arranged and transcribed' for organ and melodeon! Oh! how blessed the monk who played for us the

sane, virile and limpid fugues to glorify the Resurrection of our Lord! Who accompanied the chant of his brother monks in the really musical sense of the word, who does not stram the organ and does not attempt sacred virtuosity, but remains within the precincts of high art and great piety! The fugue, the counterpoint, single chords, this alone is becoming to the organ, this alone is becoming from the philosophical point of view. Who has not noticed the almost continual blending of the most living mysticism and the most exact and profound science! Thanks to the Benedictines for having banished all sentimentality from religious art."

Here an interesting question presents itself. Is it better while playing in concert style to improvise rather than execute printed pieces? Father Pierre sees in the practice of improvisation a 'plague.' He invokes the authority of Professor Tinel and Mendelssohn (he could have added that of Widor and certain ecclesiastical regulations enacted in Italy); but their strictures do not concern competent organists. Mendelssohn viewed improvisation only in the light of the impeccability and reputation of the artist—from the mundane viewpoint only. Professor Tinel speaks of pieces of long duration improvised by young organists, not yet recognized as artists. Cesar Franck improvised, and advised his students to do so, and, what is still better, taught them to do so. The works of Charles-Marie Widor, to whom our best moderns look with pride, have replaced improvisations.

The works of the great masters find their place not only as preludes and postludes, but also during the service, notably at the Offertory which is their principal objective. Where the antiphon is not sung the organist has time to display his talent and unfold his art, but he is also handicapped if his time is limited, so as to allow him only some sighing motet. We shall, later on, touch upon the advantages of motets and the abuses to which they give rise. We do not hesitate to say that, in principle and as an ideal, improvisation is better. This method conforms itself more easily and more naturally to the variable exigencies of the sacred functions. Here is given the opportunity to recall the Gregorian motives and with them the liturgical texts. To grasp of the liturgy of each feast, the signification and deep thought, to develop it and clothe it with musical language of transparent symbolism for the faithful and uninitiated, is not this precisely to what the organist should aspire with all his heart? Should he not be anxious thus to fulfill his mission? Is not this inner symbolism pre-

cisely what for many years has been the achievement of Guilmant, Saint-Saens and Collin? "How many times," writes M. Boucher, "have I heard with surprise and rapturous transport, an Offertory in which came back to us, transposed, amplified, enriched with new resonances, the echoes of the preaching that we had just heard!" This method at any rate is obligatory during the interludes. It is then more liturgical. It is also more adapted to the organ because it permits the organist to utilize the resources of his instrument with greater liberty.

In practice and because of the difficulty of good and constant improvisation, we do not venture to counsel organists always to improvise, or not always to execute written pieces. Let us quote a musician of the highest order and one who is competent to give advice by reason of his long career as organist. The late Camille Saint-Saens wrote: "Into improvisation, the glory of the French school, a breach has been battered through the influence of the German school. Under the pretext that an improvisation could not equal the master pieces of a Bach and a Mendelssohn, the young organists have been turned away from attempting to improvise."

This manner of judging is fatal because it is false. It is simply the negation of eloquence. What would the platform, the pulpit, the lawyer's bench be, were we always to hear speeches that have been memorized? Do we not know that this or that orator, this or that lawyer, eloquent in his speech, loses his fascination when he speaks with pen in hand? The same phenomenon is found in music. Lefebure-Wely, who was a famous improvisator, has left us only insignificant organ pieces, and I could cite some contemporaries who have revealed themselves entirely by improvisations. The organ is an evocator of spirits. At its contact the imagination awakens, the unforeseen emerges from the depths of the subconscious; it is a world always new and one that we shall never hear again, which springs from a shadow as an enchanted isle in the sea and then disappears forevermore.

Instead of this enchantment we hear but too often a few pieces of Bach or Mendelssohn repeated *ad nauseam*; works assuredly classical but, nevertheless, concert pieces which are out of place in sacred service, works written for ancient instruments to which the resources of the modern organ do not apply at all or apply badly.

I am aware of all that can be said against improvisation. There are poor improvisators whose palette has no interest, but there are also preachers who speak poorly. This has nothing to do with the question at hand. A mediocre improvisation will always be endurable if the organist is penetrated with the idea that music at church must blend with the office and be an aid to prayer: that it is similar to the old stained glass windows where one has great difficulty in distinguishing the figures, but which nevertheless charm us more than modern glass. This will be better, whatever may be said to the contrary than a fugue of some great master, always of course, keeping in mind the principle that nothing is good in art, except what is in the right place. By a fugue of some great master I mean here a concert fugue, not necessarily in severe style, even less the fugue style itself, because Camille Saint-Saens improvised so well in this style, that he enjoyed the reputation of always playing fugues, although he never used to execute any. This manner of execution is not opposed to that of J. Hermann stated above. Somewhere else this eminent musician speaking on the same subject, adds: "When I was organist, I often took for my theme the melody prescribed for the Offertory and developed it in its true character." That is the ideal. It was the ideal of Guilmant, of Franck, of Collin, and it is the one I also strive after. If after the singing of the Offertory the organist (of my ideal) would develop some melodic theme of the liturgy of the day instead of rendering some "great piece" which in no way recalls the object of the feast, he would give play to his imagination according to the time at his disposal, and thus elevate the character of the ceremony. He could drift back gradually into the key of the celebrant's intonation.

No, it is not improvisation as such that must be condemned; it is the abuse that creates the remiss, the ignorant, the inept, the silly organist, and this is due perhaps to a lack of special training in our schools and conservatories. The attention of serious students is not always directed in that way—have we not heard from Saint-Saens that they were deterred from it? They bring to their functions no zeal, no piety, no forethought; they do not trouble to prepare a development which they know should assume some proportions. This preparation should always be attended to, for even the best trained preacher will never appear in the pulpit without having previously recollected himself.

(To be continued.)

In Memoriam

Reminiscences of Prof. John Singenberger Who Died May 29, 1924

By F. J. Boerger, a Former Pupil.

WE were four Boerger boys who spent two years each at St. Francis, under Prof. Singenberger, from the years 1883 to 1892. And the chief reason why my father sent his four sons to St. Francis, was to have them study church music under a recognized master. Though I am still fifty-six years young, I love to grow reminiscent, and am going back tonight in spirit, to the old Teacher's Seminary; going to be once more, just for an hour, the carefree little college boy that I was nearly forty-two years ago.

What I have said perhaps a thousand times, I'll repeat: Prof. Singenberger was easily the first among the teachers of my time, both as to his vast fund of information, and his ability to impart knowledge. He was first, because he had something which the others lacked, viz., genius. Only a genius in the organ loft, and at his work-desk could have accomplished what he did.

A genius in the class room, did I say? Yes, every inch of him. I can still see him coming up the steps into the building. His every appearance, his language, his smile, his mannerisms, and his sayings — all stamped him as such. Who will ever forget: "Stück Papier, Namen drauf; beantworten Sie folgende Fragen." During harmony class, how often, in correcting, and in eliminating octaves and consecutive fifths, did he unconsciously groan or raise his right foot and scratch his head in mental agony!

Some of the older pupils who had studied under famous masters in Europe, used to come from class, marveling at the harmony Prof. Singenberger knew. "You can't catch *him*," they used to say. In piano he was usually "easy." Humming the tone, he often counted aloud, all the while leaning against the piano. But in the plain chant class! Here Singenberger was fired with zeal. No joking in this class. Many's the laugh we had at this or that, in harmony, piano or organ; but never was there any hilarity during a plain chant rehearsal. We were boys then — I was fifteen — and didn't understand. Here was the sacred text set to music, approved and

desired by the church. The master loved the chant above all else; and, in my humble opinion, no one has ever clothed it in better and simpler harmony than my former teacher.

But his organ playing! Young and zealous, Singenberger was far, far superior to any organist we had ever heard. Greatest he was in his Christmas or Easter postludes; and of course, in the accompaniments of the Proper of the Mass. He harmonized at sight from the Gradual, then written in the chant clefs, and not in the modern treble clef. I would give, oh, I don't know *how* much, to hear once more that same student choir sing Witt's "Lucia Mass," with the master at the keyboard; and, after high mass (supposing it to be Pentecost, and in May) the old "Ihr Engel dort oben," or "Wie schlägt das Herz so wonniglich!" During my almost forty years' service as organist, choir master, and director of singing societies, I haven't heard a single two-part mass that is all around, as beautiful, as Haller's Tertia used to be in 1883; or a four-part composition that compares with the impression Witt's "Lucia Mass" made upon the students in the early eighties.

However, the real genius of our departed master shows in his many inspired compositions which he wrote when all alone in his study, oft late at night. On his desk one might see every day something finished, something begun. Very few, if any, were privileged to observe him there. Neither did he ever speak of this or that which he was composing. We can imagine, however, that the best things he wrote, were inspired from above, and that he sought the guidance of heaven in all that he undertook in the field of composition.

We must not forget, in these short reminiscences, to add, that nowhere was Singenberger's genius more apparent to the people than as director of the great Caecilianfeste. Some of the old "boys" will recall the one in Chicago; in 1885 I think it was; then again, another in the same city during the World's Fair year. Likewise were then such gatherings of several hundred singers at Milwaukee, New York City, Cleveland, etc. From the standpoint of Catholic Church Music, has there ever been anything like these since? Choruses of over three hundred singers, trained for months, a good organist, church crowded, and—all, all depending upon that one man who led every one of these "Feste" to a brilliant and successful close.

In the many years that I have been away from college, I have never ceased to be grateful to John Singenberger, my first and only teacher in music. Proud am I of nothing quite so much as of once having been one of his pupils, and prouder still, of having enjoyed his friendship. Though my old friend, James Mahoney, and some of us boys used to imitate him now and then in our dormitories, or when he wasn't around, we all, at heart, loved the man. Only the lazy ones feared him. Who can ever forget his admonitions beginning with: "Kinderchen, Kinderchen"! I will never forget his invitations to visit him.—"Kommen Sie doch einmal," he wrote repeatedly. Singenberger is in a better world, but his pious compositions will live on till the end of time. Let me say of him, in conclusion, and in all sincerity:

He was a man take him for all in all
I shall not look upon his like again.



School Music



Music in the Intermediate Grades

By Miss Nell Jacobson.

RHYTHM.

THE time spent in the fourth, fifth and sixth grades should be "drill" years for the children because beyond that age drill is irksome. Although the spiritual side of music should not be neglected, yet here is where the problems in "time, tone and theory" should be solved. With all this mastered, pupils may enter the succeeding years with a firm foundation of true musical worth.

Rhythm is the first principle in music. To arouse the children's interest in this phase of the work, attention may be directed to the rhythmic element of familiar objects—the steady ticking of the clock; the beating of a drum; the marching of soldiers; the "put-put" of a motor (when in good working order).

Formal drill on the value of whole, half, quarter, and eighth notes and rests begins in the fourth grade. For their relative value, I usually take a concrete object, as an apple and its parts, for an example. We discuss $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time. The children discover for themselves that the top number indicates the required beats for the measure, while the lower numbers tells the kind of note receiving the beat.

Continuous and *correct* tapping or beating of time should now be the order of the day. If singing from the board, the children may tap lightly and noiselessly on their desks. If singing the fourth grade. For their relative values, I sing from the books, they may tap under each note. Choose individuals before the class to "tap" a song so that the rest may see and criticize. So important is this phase of the work, that several recitations may be spent on it to make sure that each pupil is on the right track.

Stress the importance of observing the length of notes. For a whole note, let the children sing a tone while the teacher counts four. For a dotted half note, let the children sing the same tone while the teacher counts three. For a half note, let the children sing the tone while the teacher counts two.

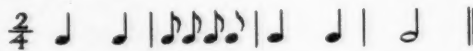
When children have gained the idea of the steady recurrence of *accent*, it will give them momentum which will tide them over many a

difficult passage, and will make them more proficient sight readers. For this reason, I often have them mark the accent, first telling them that the strong beat always comes after the bar. This marking of the accent should be carried on through the grades as each new kind of time is introduced. This is especially valuable in $\frac{6}{8}$ time, in which the primary and secondary accents fall on the first and fourth beats. It will clear up the mistaken idea that children sometimes have, that $\frac{6}{8}$ time is a form of three-part measure instead of two-part measure.

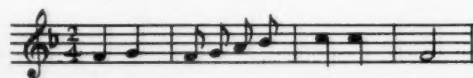
The teaching of equally divided beat, or two equal tones to the beat, is a bug-bear and requires much drill. This (as well as any other problem in rhythm) should be first presented without the staff, so as not to confuse the children with difficulties in rhythm and melody at the same time. Place the following on the board:



Count a measure of two as "one-two-ready-sing." Have the children tap and sing the exercise, using one tone. Then change one of the quarter notes to two eighth notes and explain that no more taps are required. The tendency will be to tap for each eighth note, too. If they will but observe that the eighth note on the second half of the beat is sung as their finger is making the upward stroke in the tapping, the tendency will be overcome. This drill may be varied by changing the time of the exercise and the position of the eighth notes. After the rhythm has been mastered, a melody may be sung with for greater facilities. As

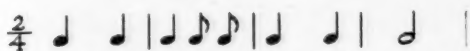


and

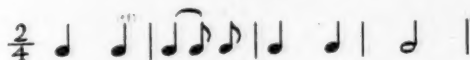


A pleasant variation of drill on the equally divided beat may be effected by the teacher holding up one finger as the sign of a quarter note and two fingers as its equivalent in eighth notes. The children may sing the scale according to the fingers raised.

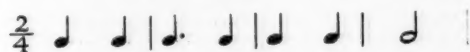
Practically the same method of procedure is employed in teaching unequally divided beat as that used in equally divided beat. Thus:



may be changed to



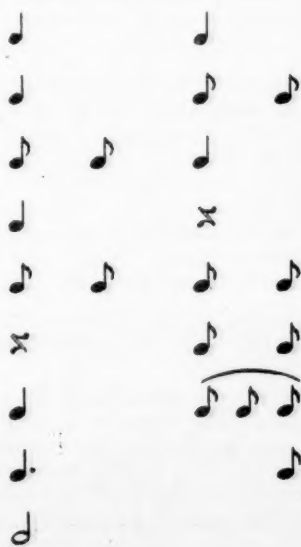
and then to



Attention should be called to the value of the dotted quarter note (receiving one and one-half beats in 2/4, 3/4 or 4/4 time). Show that the dot occurs on the down stroke of the second tap and the eighth note on its up stroke.

To test the children's knowledge, place an exercise on the board without the meter signature and let them supply it. For another exercise, write several measures on the board, some right and some wrong, and let the children make the necessary corrections. Sing a melody and let them decide whether it is two or three-part measures.

To summarize the various note values which make up the measures in a given meter signature, place the different kinds of measure vertically on the board. Thus:



This may apply in the same way to the various other kinds of time.

Several tests are now available, which measure a child's musical advancement. Among them are the Torgerson-Fahnestock Music Tests of West Allis, Wisconsin. These tests may be used for all grades from the fourth to the eighth inclusive, but the standards vary according to the grade. These tests embrace every type of musical experience, and time values receive their full share.

The words, "time" and "rhythm," are so closely interwoven, the distinction between them so fine, that the two words are often interchanged. However, it is generally understood that time means a regular recurrence of accent, while rhythm shows the lift of the melody and adds expression to the composition. The idea of rhythm in the true sense of the word, may be conveyed to the children by tapping with a pencil a familiar tune such as "America." They will readily guess the song and there will be many volunteers to tap other favorites.

Drills in music are only a means to an end. In an effort to secure perfect time, guard against mere mechanical performance. Marks of expression regarding tempo should not be overlooked. Artistic singing from the heart is the ultimate goal. If the children catch the spirit of song, this will be accomplished.

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Sole Owner: Otto Singenberger. No bondholders, mortgages or other security holders holding one per cent or more of the total amount of bonds, mortgages, or other securities.

(Signed) OTTO A. SINGENBERGER,
Editor and Publisher.

Sworn to and subscribed before me this 30th day of March, 1925.

ALLEN R. CALHOUN,
(Seal) Notary Public.

(My Commission expires Jan. 9, 1927.)

Musical Programs

CHICAGO, ILL.

Holy Name Cathedral.

Easter Sunday—Pontifical Highmass.

Ecce Sacerdos.....John Singenberger
 Proper of the Mass.....Gregorian Chant
 Ordinary of the Mass.....Gruber
 Sequence—Victimae Paschali Laudes.....Yon
 Offertory—Terra tremuit.....Gruber
 Sortie—Regina coeli.....Melvil

Vespers.

Psalms.....Harmonized
 Regina coeli.....Lotti
 O salutaris.....Perosi
 Tantum ergo.....Dubois

Musical programs rendered by the Choir of the Quigley Seminary, and Cathedral Choir, under the direction of Rev. P. F. Mahoney, D. D., and Rev. P. B. Smith, Ph. D. Mr. Albert Sieben, organist.

St. Benedict's Church.

Processional "Auferstehungschor".....Mitterer
 Introit—Resurrexi.....Gregorian Chant
 Gradual—Haec dies.....H. Tappert
 Sequence—Victimae Paschali laudis.....M. Haller
 Offertory—Terra tremuit.....C. Greith
 Communio—Pascha nostrum.....Gregorian Chant
 Ordinary of the Mass "Missa in hon. SSmi.
 Cordis Jesu".....Mitterer
 Hallelujah Chorus.....Händel

Rev. Wm. Dettmer, director of the choir.
 Ven. Sr. M. Waldimir, O. S. F., organist.

St. George's Church.

Processional "Heil dem Todesüberwinder"
Vested Choristers
 Vidi aquam.....Gregorian Chant
 Proper of the Mass.....Gregorian Chant
 Ordinary of the Mass "Missa solemnis".....Jos. Moos
 Veni sancte.....J. Singenberger
 Terra tremuit.....Hammerel
 Regina coeli.....Lotti
 Christ is risen.....Otto A. Singenberger
 Prof. M. I. Kaffel, A. B., organist and choir-director.

MILWAUKEE, WIS.

St. John's Cathedral.

Vidi aquam.....Gregorian Chant
 Proper of the Mass.....Gregorian Chant
 Ordinary of the Mass "Missa Choralis".....Refice
 Credo—No. 3.....Gregorian Chant
 Benediction Service.

Jesu Dulcis.....A. Zeller
 Tantum ergo.....A. Zeller
 Christ is risen.....Otto A. Singenberger

Program rendered by the Cathedral Choristers (vested choir) under the direction of Otto A. Singenberger, organist and choirmaster.

HAGUE, N. DAK.

St. Mary's Church.

Proper of the Mass.....Gregorian Chant
 Offertory—Terra tremuit.....Nekes
 Ordinary of the Mass "Missa Sexta".....M. Haller
 Benediction Service.

Panis angelicus.....Casciolini
 Tantum ergo.....Witt
 Program rendered by male and mixed choirs, alternating, under the direction of Mr. Louis A. Wieber.

BASILICA SS. SEPULCRI, JERUSALEM.

During Holy Week compositions by Goicoechea, Molitor, Vittoria, Facchini, Mitterer, Witt, Palestina, Anerio, Perosi, Fabiani, Ruffo, De La Rue, Agostini, Magri, Bernabei, Engel were on the program under the direction of P. Augusto Facchini, O. F. M.

Easter Sunday.

Pontifical Highmass.

Proper of the Mass.....Gregorian Chant
 Ordinary of the Mass "Missa Eucharistica," Perosi
 Gradual—Haec dies.....Palestrina
 Offertory—Terra tremuit.....Engel

Ad Processionem:

Aurora lucis.....Perosi

New Publications

Hymni de SS. Sacramento. Latin Eucharistic Hymns for four male voices, by Henry Tappert. Price 40 cents net. Frederick Pustet Co.

Fine settings these from a tried pen! The eight numbers are devotional throughout and free alike from extravagance and dullness. They ought to prove a very acceptable offering to our male singers.

J. J. P.

Zwölf Lateinische Eucharistische Gesänge und die Herz-Jesu-Litanei für Kirchliche Männerchöre, herausgegeben von G. Schmid v. Grüneck. Preis 5 Ex. je 85 centimes. Hans Willi, Cham, Switzerland.

An acceptable collection whose fifth edition speaks of success, though the numbers are of unequal merit. Nos. 1 and 4 border on the trivial, 10 and 11 on the saccharine.

Requiem für Männerchor von Schmid von Grüneck. Preis 50 centimes. Hans Willi, Cham, Switzerland.

This is a very presentable Requiem for male choirs. The music is pleasant and not difficult yet dignified. The crippled loans from plain chant (Te decet and Kyrie, both at the beginning and after the Libera) are misfits. The price is very cheap.

J. J. P.



To Mr. Otto Singenberger, Choirmaster of St. Mary of the Lake Seminary
 with my best wishes and my blessing
 Chicago, Ascension Day, 1925.
 George Cardinal Mundelein
 Archbishop of Chicago

To His Eminence George Cardinal Mundelein,
 to the Faculty and Students of the St. Mary
 of the Lake Seminary at Mundelein, Illinois,
 the editor respectfully dedicates this issue of the
Cacilia.

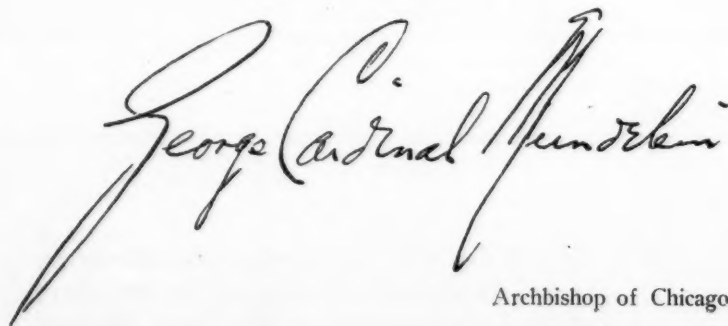
Ad Majorem Dei Gloriam!

In that wonderful wisdom that has guided Holy Church from the beginning whatever she found beautiful in nature, in the arts and sciences, she has appropriated and incardinated in her liturgy and her ritual. The most costly of metals and the most precious of jewels she has used for the sacred vessels and the ornaments of the altar. The most gorgeous of colors and beautiful of fabrics she has taken for the vestments of her priests and the garments of her prelates. The greatest of pictures and most famous of sculptures were painted and carved as the ornaments of her shrines. Thus, it follows but naturally that in music, that which was finest and best was composed for the celebration of her sacred mysteries. Perhaps no more beautiful composition exists than the Pater Noster or the Chant of the Preface which the priest sings before and after the Consecration. And because secular influences could so easily creep into the music, the appeal to the sensual gradually vitiate its solemn appeal, the Church has found it necessary to watch over with great care and preserve its pure and churchly character. Repeatedly have the Sovereign Pontiffs recalled the music in our churches to its pristine purity and sanctity. Pope Pius X, of saintly memory showed special solicitude in this regard, and one of his first pontifical letters was his decree regulating ecclesiastical music.

Many years ago John B. Singenberger devoted himself, his time and his talents to the cause of sacred music. He became as a result, one of the outstanding figures of the Christian world in this field of his chosen endeavor. Today his compositions are sung under the dome of St. Peter's and in the greater cathedrals of christendom. A half century ago he founded the "Caecilia" as the publication to define and to illustrate the kind of music that may be sung in our churches, and that is in conformity with the spirit of the Church and in harmony with the sacred liturgy. This publication still continues and is to be carried on by his son. We are happy to welcome it to the sacred precincts of our Seminary from which its editor will now issue it each month, as before.

We commend it to our clergy and our sisterhoods, for we feel that in supporting it and in giving the future clergy of our Diocese a thorough training in the music of the Church, we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church, enriched and added thereto during the ages of faith. If it arouses new interest in ecclesiastical music, then we may feel that we are guarding the chant and its instrumental accompaniment from the frivolous and sensual influence that are degrading modern-day music and we are helping to save one of the glories and ornaments of Christ's Church—the music of divine service—from desecration or even perhaps ultimate oblivion.

Sincerely yours in Christ,

A large, elegant handwritten signature in dark ink, reading "George Cardinal Mundelein". The signature is written in a cursive style with long, sweeping strokes, particularly for the first and last names.

Archbishop of Chicago.

St. Mary's of the Lake Theological Seminary

Mundelein, Illinois

By the Rt. Rev. Msgr. J. Gerald Kealy, D. D.

"Universities are ornaments indeed and bulwarks to religion but seminaries are essential to its purity and efficiency."

In these words Cardinal Newman defines with sure instinct what has been a characteristic of the wisdom of the Church in her educational policy. With fostering care and prudent guidance she has built up the intellectual edifice of Christian civilization, but in doing so she has ever regarded with peculiar affection and solicitude the establishment of those 'places apart' wherein are trained her ministers and representatives.

The church first looks to the formation of a priesthood "built upon the foundation of the apostles and prophets, Jesus Christ Himself being the chief corner stone" (Eph. 11-20). The early apostolic schools, the later Cathedral schools, the modern seminaries exemplify this policy. We see it explained and defined from St. Paul, who traces in sure and broad outlines the essentials of the priestly state, to St. Gregory the Great and St. John Chrysostom in a later age, to St. Charles Borromeo, St. Vincent de Paul and the Venerable Olier at a later period, to the recent pronouncements of a Leo, a Benedict and a Pius—all striving for a saintly and learned priesthood, burning with zeal and shining with knowledge.

Pius X was but voicing the centuries-old policy of the Church when in his encyclical 'E Supremi' he addressed the following words to the Bishops of the world: "Consider with what care you must devote yourselves to the sanctification of the clergy. Before this obligation of your ministry everything else must give way. Give your chief thought to the organization and direction of your seminaries, so that the teaching therein may be irreproachable and the lives of the seminaries holy. Let your seminaries be your dearest delight."

Why does this work assume such importance? The reason may be expressed in the words of one of our Prelates: "The Church is vitally sacerdotal. It seems in its ministers a body of men separate in character and endowment from their fellows, bearing a divine commission and charged with supernatural powers

that are derived immediately and directly from Christ." "Neither doth any man take the honor to himself but he that is called by God" (Heb. V-4). Appointed and endowed by Christ Himself they continue in a visible manner the Eternal Priesthood of Jesus Christ; they are "the ministers of Christ and the dispensers of the Mysteries of God" (1 Cor. IV-1).

A priest comes to a parish to begin his priestly work. He comes invested with tremendous powers;" for power is given you by the Lord and strength by the most High" (Wisdom VI-4). At his bidding Christ takes up his abode among men, at his word the fetters of sin are loosed, he speaks "as one having authority." Of him it may be said: "Behold I have given him for a witness to the people, for a leader and a master to the Gentiles" (Is. LV-4).

Is it any wonder that the Church regards the preparation for this honorable yet weighty office with particular and extraordinary solicitude? Is it any wonder that the candidate for this office must give evidence by long and thorough training that he is fitted for it, physically, mentally and spiritually? But how, we ask, does the Church provide this training and where is their preparation accomplished? It is begun in the home, continued in the parochial school, definitely organized in the Preparatory Seminary and brought to completion in the Major Seminary.

The need and importance of seminaries in general is well set forth by the Council of Trent: "Because youth, unless it be rightly trained, is prone to follow after the pleasures of the world, and unless it be formed from its tender years under piety and religion, before habits of vice have taken possession of the whole man, it never will perfectly and without the greatest and well-nigh special help of Almighty God persevere in ecclesiastical discipline."

The purpose of a major seminary is defined by the Third Plenary Council of Baltimore: "Here are proximately prepared those who are to be 'the light of the world, the salt of the earth' and the leaders of the people; those who, equipped with the double-edged sword of piety and knowledge, must firmly defend truth and courageously oppose error; those who, powerful in word and in work, go forth as good and zealous laborers to cultivate and guard the vineyard of the Lord, prepared to spend themselves in promoting the glory of God and in

gaining the souls of their brethren." Such is the importance, such the purpose of a seminary.

As its name implies, it is a nursery or conservatory where the seed of the priestly vocation, planted by Almighty God in the youthful heart, is sheltered in its development and growth from the chilling blasts of worldly ambition, is tenderly and zealously guarded until it flowers in the priesthood.

In Chicago this importance was early recognized and a diocesan seminary was established at a very early period. Bishop Quarter arrived in Chicago in 1844. He realized the urgent need of priests and a few months after his arrival he founded the University of St. Mary of the Lake, to which was attached a seminary embracing courses in Philosophy and Theology. He knew that a diocesan seminary would result in an increased number of vocations.

When we consider the paucity of resources of those early times we cannot but marvel at the extraordinary daring of this zealous pioneer. It is well to remember that this was one of the earliest schools for higher education in the West. For some twenty years the university and seminary functioned and an increased priesthood resulted. In the late sixties, however, circumstances arose that necessitated the closing of the institution and from that time the diocese was dependent upon other dioceses for the higher education and training of its clergy. But in these days there is sensed a new spirit throbbing through the spiritual life of the Chicago Archdiocese. Great and enduring monuments attesting the zeal and sacrifice of the priesthood and the vigorous spirituality of our people are about us. Splendid churches have been built; a marvelous system of primary schools, of academies, colleges and universities prevails; the widespread arms of Catholic charity shelter the poor, the orphan, the sick and the outcast. But one work remained to complete the edifice built up in the eighty years of the diocese; a work not the crowning glory but rather the substructure for in the last analysis upon it depends the stability of the superstructure. This work was the establishment of the major seminary. In the early days that seed was sown and now to us it is given under new circumstances to witness a Second Spring. That seed planted with labor is seen to burst forth with new and vigorous growth. That early project of a diocesan seminary is seen to develop in a manner far surpassing the hopes of those who established the first seminary. With keen foresight, unquestioned courage and intense zeal our beloved

Archbishop, His Eminence George Cardinal Mundelein has established and is bringing to completion the Theological seminary of St. Mary of the Lake. With a generosity unsurpassed in any diocese of the country priests and people are loyally co-operating. Our people with true Catholic instinct perceived its importance and their generous response bears witness to their devotion to the priesthood and manifests a keen appraisal of deep spiritual values.

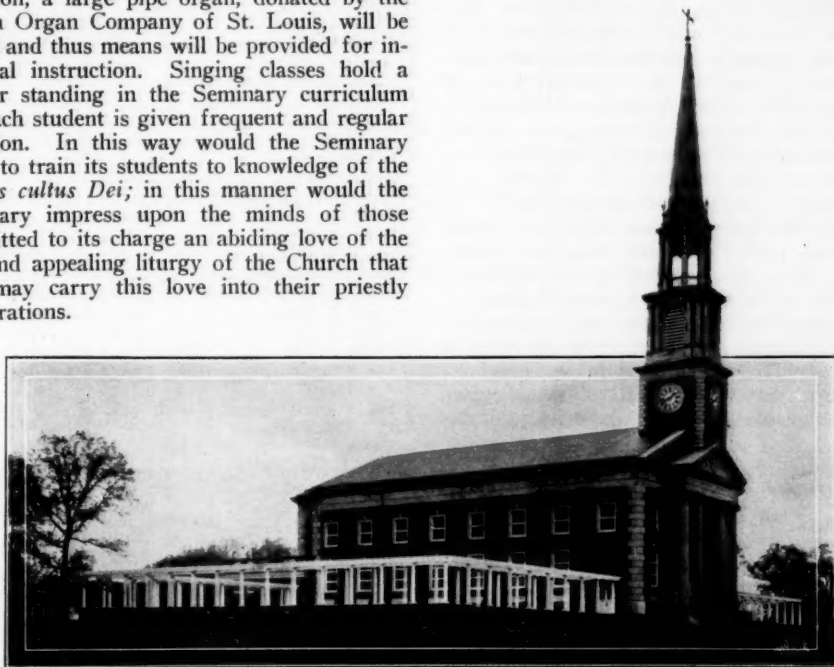
Frequent descriptions have already made many people familiar with the seminary. Situated forty-five miles northwest of Chicago, its twelve hundred acres afford every variety of scenery. The site recalls a passage from an essay of Cardinal Newman, who, describing the proper site of a university, writes: "The university should be approached on all sides by a magnificent park with fine trees in groups and groves and avenues, with glimpses of the fair city as the traveller drew near it. What has a better claim to the purest and fairest possessions of nature than the seat of wisdom."

A long drive leads to the Seminary buildings, Colonial in style which are grouped about the chapel and stand on a broad terrace overlooking a wide expanse of a private lake. The chapel of the Immaculate Conception setting back 400 feet from the lake and 600 feet above the water's edge is approached by a magnificent series of broad sweeping steps and terraced elevations. It is in every sense the central point of the Seminary. One feels instinctively that here is the heart and center of the institution; to it everything is subordinate and from it all else draws reason and purpose. Here dwells Christ, the great High Priest and Exemplar, to whom the youthful Levites consecrate their lives.

An important factor in the education of the priest is to instill in his mind a keen realization and a lasting appreciation of the great and varied beauties of the solemn liturgical services of the Church. Without attempting to analyze the reasons, complex as they are, it is a generally admitted fact that we have lost something in appreciation of what has been called the liturgical sense. Witness the virtual disappearance of the Sunday Vespers one of the most beautiful of services when properly rendered. An appreciation of this liturgical sense is as we know a matter of long training and education. The Seminary would provide this by carrying out in full and correct solemnity the

complete liturgical services of the Church and by laying particular stress on the importance of proper musical training among its students. A splendid organ, built by the Wangerin Organ Company of Milwaukee, Wis., worthy of a cathedral, has been installed in the chapel and in Corpus Christi Hall, now in course of construction, a large pipe organ, donated by the Kilgen Organ Company of St. Louis, will be placed and thus means will be provided for individual instruction. Singing classes hold a regular standing in the Seminary curriculum and each student is given frequent and regular attention. In this way would the Seminary strive to train its students to knowledge of the *debitus cultus Dei*; in this manner would the Seminary impress upon the minds of those committed to its charge an abiding love of the rich and appealing liturgy of the Church that they may carry this love into their priestly ministrations.

seminary entertainments are held in a separate auditorium, the library is in its own structure, and an administration building houses the offices and headquarters of the seminary. Heat and light are generated in a power house some distance away from the main group, and the Sisters in charge of the domestic arrange-



The Chapel of the St. Mary of the Lake Seminary.

The St. Mary of the Lake Seminary-- Its Buildings and Grounds

By the Architect,

Mr. Jos. McCarthy, K. S. G.

Heretofore seminaries, as a general rule, have been built under a single roof, with the disadvantages of close quarters, no abundance of light, and a limited amount of recreational room. It remained for His Eminence Cardinal Mundelein to ignore the precedents and build a seminary unique in its plan, accommodations and style of architecture.

The grouping and plan of this seminary, is in accordance with the isolated unit idea. That is to say, that each activity of the institution is housed in a separate building. The students sleep in one building, eat in another, attend lectures in another, enjoy recreation in another, and likewise go to chapel in another. The faculty resides in a separate building, the

ments of the seminary live in a convent apart from the rest of the seminary buildings.

The advantages that accrue from a theological seminary built in this manner are many. In the first place such a plan requires considerable land, and it follows that to obtain this required land at a reasonable price, the site must be well away from the city. In this case there are a thousand acres, forty-five miles from Chicago, a couple hundred of which are covered by a very beautiful lake. The young men in attendance at this seminary therefore have plenty of outdoor advantages which is one of the necessities of seminary life. Seminaries like all other educational institutions invariably expand and under the isolated unit scheme, any building may be enlarged to suit the demand of added facilities. Each activity of a seminary has its particular form of disci-

pline, and in the plan of the St. Mary's of the Lake, each is maintained at all times in its proper form in every building. The isolated unit plan of His Eminence therefore insures a high standard of health for the students, permits of easy expansion if necessary, and prevents any overlapping or interference of proper discipline.

It has been the aim of His Eminence to make this seminary an American Institution, and therefore selected the Colonial style of architecture for all the buildings. The central building, the Chapel, is a proto-type of an old colonial church in Connecticut; the library and the administration buildings are adaptations of Independence Hall; the lecture halls are modeled after the southern type of colonial structures; and the dormitories are drawn from the early Dutch motives of Pennsylvania. The refectory is a southern colonial pavillion, with many windows and abounds in sunshine and cheerful atmosphere. The library contains a very fine Americana, and in the buildings there are many rare relics of Washington, Lincoln and other famous Americans.



Entrance to the Seminary Grounds.

The atmosphere, architecturally speaking, of this group of religious buildings, is decidedly patriotic, and the student is continually reminded of the history and early associations of his country. All forms of this chaste and delightful style are to be found about the buildings of the seminary, both inside and out. The interior of the chapel for instance, abounds in the delicate Greek classic motifs of the Georgian period, and it is in this chapel that one finds probably the only altars in this country designed in the American colonial style.

The grounds about the buildings have been laid out in the manner of a huge formal garden, terracing its way down from the chapel to the shore of the lake, and one can enjoy a full day at the seminary exploring the delightful grounds and examining the buildings and the landscape features surrounding them.

The Organ in the Chapel of St. Mary of the Lake Seminary, Mundelein, Ill., built by the Wangerin Organ Co. of Milwaukee, Wis.

THE SPECIFICATION.

GREAT ORGAN:

Open Diapason	16'
Open Diapason	8'
Gross Floete	8'
Viola da Gamba	8'
Dulciana	8'
Octave	4'
Twelfth	2, 2/3'
Fifteenth	2'
Tuba	8'
Cathedral Chimes	25 bells
Great to Great	16'
Great to Great	4'
Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Choir to Great	16'
Choir to Great	8'
Choir to Great	4'
Six combination pistons and release for Great organ.	
Eight combination pistons and release for ENTIRE organ.	

SWELL ORGAN:

Bourdon	16'
Open Diapason	8'
Lieblich Gedekt	8'
Violoncello	8'
Vox Coelestis	8'
Vox Angelica	8'
Violine	4'
Flute d'Amour	4'
Flautino	2'
Dolce Cornet	3 ranks
Orchestral Oboe	8'
Vox Humana	8'
Harp Celeste	49 notes
Tremolo	
Swell to Swell	16'
Swell to Swell	4'
Swell unison off	
Six combination pistons and release for swell organ.	

CHOIR ORGAN:

Geigenprincipal	8'
Concert Flute	8'
Flute Celeste	8'
Dulciana	8'
Flauto Traverso	4'
Piccolo Harmonique	2'
French Horn	8'
Clarinet	8'
Harp Celeste	49 notes from Swell
Tremolo	
Choir to Choir	16'
Choir to Choir	4'
Choir unison off	
Swell to Choir	16'
Swell to Choir	8'
Swell to Choir	4'
Six combination pistons and release for Choir organ.	

PEDAL ORGAN:

Resultant	32'
Contra Bass	16'
Sub Bass	16'
Lieblich Gedekt	16'
Octave Bass	8'
Bass Flute	8'
Violoncello	8'
Octave	4'
Tuba Profunda	16'
Cathedral Chimes	from Great
Great to Pedal	8'
Swell to Pedal	8'
Choir to Pedal	8'
Great to Pedal	4'
Swell to Pedal	4'
Choir to Pedal	4'
Eight combinations for Pedal Organ, duplicating four of the general pistons.	

PEDAL LEVERS:

Balanced expression pedal for ENTIRE organ.
 Balanced crescendo pedal (adjustable).
 Sforzando pedal (adjustable).
 Great to Pedal, reversible.
 Swell to Pedal, reversible.
 Choir to Pedal, reversible.

A careful study of the above specification, will readily show that for completeness in its appointments, mechanical and musical, this organ can hardly be surpassed by any organ of similar size. In some of its features, it can safely be said, it absolutely stands alone. Special mention must be made of the compound expression of the tonal resources, through a novel system of swell control. Not alone are the two divisions—Choir and Swell enclosed in separate swell boxes each as is usual—but in addition thereto the entire organ is under special expression, through a set of swell shutters, placed in the main opening of the chamber that houses the entire organ. Crescendos and diminuendos of indescribable effectiveness may be obtained, by leaving the swell shutters in the main opening closed while operating the respective shutters of either Swell or Choir, and finally opening the main shutters, or vice-versa. The crescendo of the entire

organ, thus obtained must be heard to be appreciated. This, but one of the many wonderful features, is due to the inventive genius of Mr. Philip Wirsching, under whose personal guidance and supervision the organ was constructed.

The Diapasons are of special scale and voicing, modeled after the most celebrated specimens as heard in the organs in European Cathedrals, the Schulze School of Voicing dominating.

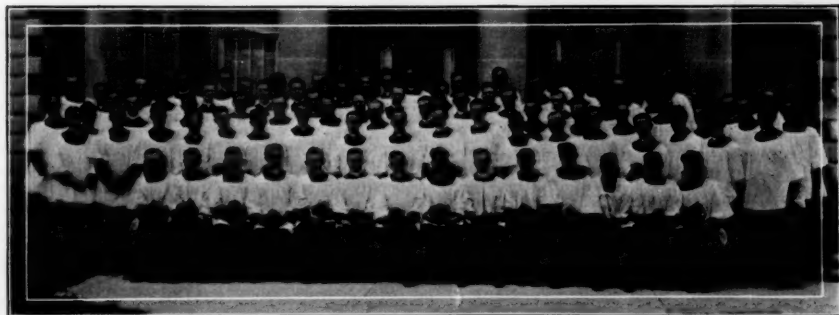
The Flutes, stopped and open, afford an unending variety of solo work, as well as pleasing combinations with the other tone families of the organ.

The Strings have been carefully selected, as to scales and strength of tone, and are most characteristic in imitative qualities of their orchestral prototypes.

The Reeds are exceptionally fine. The Vox Humana with all the swell shutters closed, produces an effect truly sublime, quite contrary to the obnoxious "bleating" of the average Vox Humana. The French Horn has been admired by all who have heard it, whilst the Clarinet is so true to the orchestral instrument of the same name, that one marvels at the possibility of such a perfect imitation. The Tubas, 16' and 8' contribute essentially to the ensemble of the organ.

Perfect blend, balance and majesty combine in the full organ, producing an effect that actually thrills the listener—and at once the concession is made that here truly is a masterpiece of modern organ-building.

The Windchests are of special design, and used by the builders for many years. These windchests provide a separate wind supply for every pipe, causing a response and repetition, in both key and stop action, equal to that of the most perfect pianoforte. All parts are accessible for inspection or adjustment without disturbing a pipe.

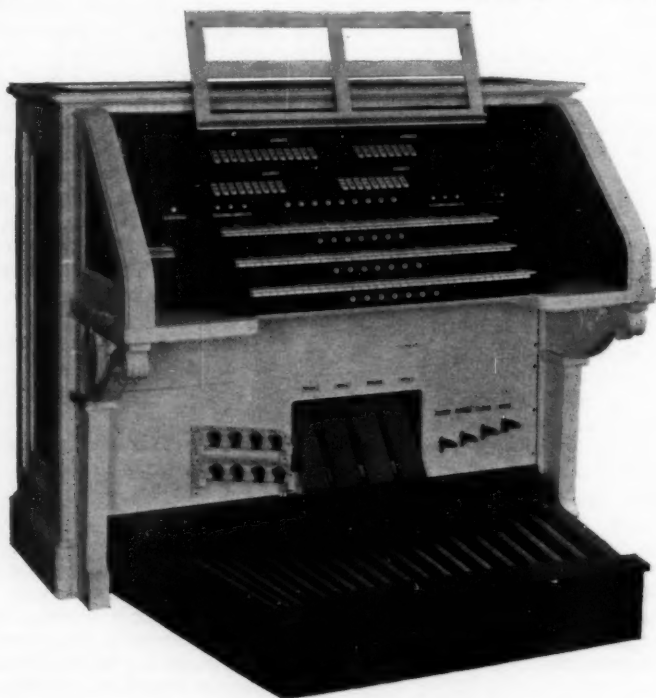


The Schola Cantorum of the St. Mary of the Lake Seminary.

The Action throughout is electro-pneumatic of the most perfect and approved pattern.

Wind and action current is supplied by a five horse-power blower located in a special room above the organ.

The Console, detached and about ten feet away from the organ, is of noble design and finish. The interior being of choice mahogany wood, the keys covered with the finest ivory. The case-work finished in white enamel with mahogany panels.



The Console of the Organ.

The Blessing of the organ took place on Ascension Day, May 21, by His Eminence Cardinal Hays of New York, who on that day visited the seminary. His Eminence Cardinal Mundelein, many Bishops, Monsignori and Priests were present.

After the usual ceremony the following program was rendered by Mr. Albert Sieben, organist of the Holy Name Cathedral of Chicago, assisted by the Seminary Choir under the direction of Otto A. Singenberger.

1. Prelude in C.....J. S. Bach
2. O Deus ego amo Te.....Fr. Witt
Seminary Choir.
3. a) Fantasy on the Gregorian Veni
CreatorCapocci
b) Variations on "O Sanctissima".....Stehle

4. Jesu dulcisKoethe
Seminary Choir.
5. a) PastoraleJongen
b) Prayer in F.....Guilmant
6. Jubilate DeoJ. Singenberger
Seminary Choir.

* * *

Musical program rendered during Pontifical Highmass following the consecration of the Chapel of the St. Mary of the Lake seminary, June 7, 1925, by the Schola Cantorum of the seminary, under the direction of Otto A. Singenberger, Mr. Albert Sieben pre-

siding at the organ. Chanters of the day were: Messrs. O'Brien, Casey, Rezek and Magner.

- Ecce Sacerdos.....J. Singenberger
Introit "Terribilis est".....Gregorian Chant
Kyrie (Missa Choralis).....Refice
Gloria (Missa Choralis).....Refice
Graduale "Locus iste".....Otto A. Singenberger
CredoGregorian Chant
Offertory "Domine Deus".....Recited
Jubilate Deo.....J. Singenberger
Sanctus (Missa Choralis).....Refice
Benedictus (Missa Choralis).....Refice
Agnus Dei (Missa Choralis).....Refice
Communio "Domus mea".....Gregorian Chant
Te DeumJacovacci
Vesper service: Vespers of the Day.
Benediction:

- Jesu dulcisKothe
Tantum ergoZeller

The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

A SURVEY OF THE VATICAN KYRIALE.

THE following decree is prefixed to the Vatican Typical Edition: "In accordance with the Apostolic letter of our Holy Father Pius the Tenth, by Divine Providence Pope, given MOTU PROPRIO, April 25th, 1904, which decreed that the Vatican press be charged with the publication of a new edition of the books containing the Gregorian Chant of the Roman Church, as it has been restored by the Pontiff himself, the Pontifical Commission, fulfilling the commands and wishes of the same Pontiff, has prepared and executed this edition with the greatest care and diligence.

The Sacred Congregation of Rites declares and decrees that this same edition be considered by all as typical, in such wise that henceforth the Gregorian melodies contained in future editions of these books be perfectly conformed, without any addition or change whatsoever, to the aforesaid typical edition, even in the case of extracts made from these books.

Neither will it be lawful for any one to undertake or publish, in whole or in part, an edition of the Gregorian Chant thus restored, unless he shall first have obtained permission from the Holy See and observe the rules and instruction contained in the Decree of the Sacred Congregation of Rites of August 11th, 1905.

Finally, this same Sacred Congregation of Rites declares, by order of the Holy Father, that it is the most ardent wish of His Holiness that Ordinaries should everywhere endeavor to have all books containing the liturgical chant which have been published up to the present time, with whatsoever Pontifical privilege they be clothed, or with whatever approbation recommended, gradually (but as soon as possible) removed from the churches, including those of the Regular clergy, which follow the Roman rite; in such wise that only those liturgical books containing Gregorian chants be used which have been composed according to the above-named rules, and which conform wholly with this typical edition."—August 14th, 1905.

By the above Decree the Vatican Kyriale, the first installment of the re-instated traditional chant edition, has been introduced to the Catholic World.

Looking over its contents we find that 3 Asperges, 1 Vidi aquam, 30 Kyrie, 18 Gloria in excelsis, 21 Sanctus, 18 Agnus Dei, 18 *Ite missa est* (*Benedicamus*) and 4 Credo are contained in the booklet.

In subsequent editions the usefulness was increased by adding the Responses, *Veni Creator*, *Te Deum*, *Requiem*, and the chants for *Corpus Christi* Procession, which will serve any time throughout the year for Sacramental Benediction.

Thus far we have considered in the pages of the *Caecilia* the Asperges and Vidi aquam, the Easter Mass (*Lux et origo*), the Requiem and the Responses at High Mass.

The present article is to set forth the general plan of those masses whose component parts are grouped together under eighteen numbers, titles and sub-titles; a brief analysis will be given of those masses only whose intonations are entered into the Canon of the Missal.

General Survey of the Ordinary.

No. 1. The Easter Mass is to be sung from Holy Saturday until Trinity Sunday (exclusive) in all High Masses of the Paschal Season, on Sundays as well as on weekdays.—On the feasts of the Saints occurring during Eastertide, the masses are to be chosen according to the liturgical rank, viz. simple, semi-double, double, or solemn, as outlined below.—On the Rogation Days, mass No. 18 is to be sung.

Nos. 2 and 3 are intended for the greatest feasts of the year.

Nos. 4, 5, 6, 7, 8, are at choice to be used on double feasts.—In places where High Mass is sung daily in Gregorian Chant, custom has established a certain usage in the choice of these masses; thus No. 4 is sung on the feasts of the Apostles, and on feasts marked in the Ordo "double major"; No. 5 on the feasts of the Doctors of the Church; No. 6 on the feasts of Martyrs; No. 7 on the feasts of Confessors; No. 8 on the feasts of Angels, Virgins, and Holy Women. Nos. 9 and 10 on the feasts of the Blessed Virgin.

No. 11 on the Sundays of the year, including Septuagesima, Sexagesima, and Quinquagesima.

Nos. 12 and 13 on Semi-doubles as well as during Octaves, alternately with No. 14.

No. 14 within the Octaves which are not of the Blessed Virgin Feasts.

No. 15 on simple feasts.

No. 16 on weekdays throughout the year.

No. 17 on the Sundays of Advent and Lent.

No. 18 on the weekdays of Advent and Lent, on Vigils, Ember and Rogation Days.

The four Credo melodies are grouped together; No. 1 is the only authentic version handed down from antiquity; it may be sung on ordinary feast days; No. 2 on lesser feasts and during Octaves; No. 3 on great feasts; No. 4 on the greatest feasts.—

The greatest possible liberty is given in the choice of the Credo as well as in the choice of the Masses.

Brief Analysis of the Masses Whose Intonations Form Part of the Canon of the Mass.

No. 2.—On Solemn Feasts.—The Kyrie FONS BONITATIS is a melody of outstanding dignity and solemnity, possessing all the grandeur of the third mode: the inborn ardor of the ascending motifs, the emotional vibrato of the sustained neums, the rich lines of tonal descent and the characteristic Phrygian cadence (drop from Sol to Mi).—"Prayer ascends, grace descends," is here portrayed along majestic lines.—Men of refined tone perception have given expression, when hearing this Kyrie, to a mental picture of gorgeously vested Clergy, moving about the altar full of reverence, and of waves of incense ascending, mingling with the waves of imploring melody.—

When studying this grand melody it will be helpful to watch the points of unity underlying the composition; certain motifs occur nine times; when once mastered, they may be safely left alone, until the new features have been given careful attention.

The Gloria dates from a later period than the Kyrie. The melodic contours are of a highly festive character and of unusual tonal range. Sanctus and Agnus Dei are likewise conceived along majestic lines.—The Dorian tonality (first mode), which enters with the Gloria, stands like a military protest against sentimentality, against the voluptuous demon of profanity, which threatens to invade the sacred atmosphere of chastened tone.

Mass No. 4 gives us the well-known intonations of the festive Gloria and the standard *Ite missa est* (Benedicamus) for so many celebrations. The Kyrie CUNCTIPOTENS GENITOR DEUS was an exceptional favorite, appearing in every manuscript of the Middle Ages. The melody possesses remarkable vitality and power of pleading, perceived and felt by the devout listener even more than by the singer.—The Gloria must be rendered on a fairly high pitch in order to bring out the ecstatic joy so well portrayed therein.—The Sanctus deserves to be sung in Heaven.—The

Agnus Dei is a most tender pleading with the Lamb of God, present on the altar.—

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No. 15.—On Simple Feasts.—The Kyrie (Dominus Deus) presents a good illustration of ancient versus modern tone presentation. In our modern way we love big tonal steps, addressing some listener, real or imaginary. Ancient melody prefers small steps, is unconscious of the presence of a listener, but firmly convinced of the presence of God.—Here we have a model of deeply prayerful pleading.—The Gloria, Ambrosian in style, resembles psalmody, unless we wish to call it a transition from psalmody to hymnody.—Sanctus and Agnus Dei bear the stamp of great antiquity.

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the first one, in the Dorian mode, seems especially adapted for the season of Lent, whilst the second, in the Lydian mode, seems to reflect the spirit of Advent.—Sanctus and Agnus Dei are related in tonal structure; an atmosphere of sublime joy pervades them.

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By Rev. Gregory Hügle, O. S. B.

LESSON VI.

PRODUCTION OF TONE; PRONUNCIATION OF VOWELS.

58.—How many factors enter into the make-up of the human voice?

These four: the motor (diaphragm); the generator (larynx); the resonator (mouth and head cavities); and the articulator (tongue).

59.—When does the voice come under the singer's control?

The voice comes under the singer's control when it enters into the resonance cavities.

60.—To what can you compare the tone when it enters the mouth?

We can compare it to a tiny, helpless babe, which must be taken care of at once.

61.—How are we to handle that tiny thing?

We must hang for it a swing in the upper mouth cavity, almost in the chimney of the nose.

62.—What is meant by this?

The breath current entering the mouth cavity must be gathered into a resonant bulb and brought under control.

63.—What device has been found helpful to accomplish this?

The word "hung" has been found to be an excellent means to gather the breath current and bring it under control.—The consonant "h" opens the epiglottis (lid of the voice-box) wide, and leaves the vocal cords entirely relaxed.—The vowel "u" furnishes a cup-like resonance chamber in the fore-part of the mouth.—The "ng" furnishes the sound upon which the tone is held together and resonance developed.

64.—What is the purpose of this manoeuvre?

Exactly the same as that of the pitcher on the baseball ground, when he summons all the elastic force that is in him to hurl a tiny ball with greatest dash to a certain point.—Thus the singer whirls the breath in order to throw it against a certain focus.

65.—What is a focus?

A focus is a central point of resistance.

66.—How many such points are there in the mouth?

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68.—What rules are to be observed in inhaling and exhaling?

1) Breath should be taken in, not through the mouth, but through the nose, because thereby the air is filtered and tempered (warmed);

2) The air should be inhaled gently, yet firmly; like a column it should descend to the very depth of the lungs.

3) The air, thus imprisoned, is to be exhaled with greatest economy; every bit of it should be turned into tone.

69.—Why should "soft singing" be ever insisted upon?

Because the human voice is too delicate a thing to be handled roughly; you can coax it, but you cannot force it.—An eminent authority says in this respect: "Begin the tone quietly and continue it softly to the end. Leave stridency of tone to the locust. It is no part of a perfect tone. It never appears in the voices of the most famous singers. Those who allowed themselves to use it passed off the stage early in life." (Dr. Fillebrown.)

70.—What consoling thought should ever be before the singer's mind?

1) "That the singing and speaking tones are identical, produced by the same organs in the same way, and developed by the same training."

2) "That resonance determines the quality and carrying power of every tone, and is therefore the most important element in the study and training of the voice."

3) "That in the nature of things, the right way is always an easy way." (Dr. Fillebrown.)

71.—Which are the qualities of a good tone?
A good tone is: 1) clear; 2) mellow; 3) sweet and agreeable; 4) produced well forward in the mouth; 5) easily sustained; 6) helpful to singing in tune; 7) resonant and voluminous.

72.—Which are the characteristics of a bad tone?

A bad tone is: 1) breathy and "woolly"; 2) nasal, strident and harsh; 3) coarse, shouting and raucous; 4) guttural or "throaty"; 5) produced with effort; 6) a cause of singing flat; 7) thin and reedy, or dull and muffled.

73.—By what simple rule can the art of singing be expressed?

"All tones must be directed into the fore-part of the mouth, and established there by sufficient practice." (Ambrose Kienle: "Choral-Schule").

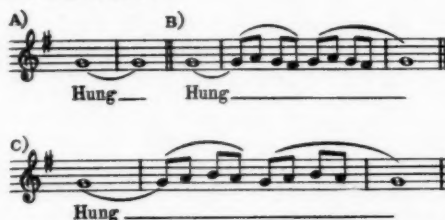
74.—What part has the upper lip to perform in the pronunciation of words?

"In pronunciation the words should seem to be formed by the upper lip and come out through it. The words will thus be formed

outside the mouth and be readily heard, as is a person talking in front of, instead of behind a screen. A single, intelligent trial will suffice to show the correctness of the statement. Thinking of the upper lip as the fashioner of the words makes speaking easy, and singing a delight." (Dr. Fillebrown.)

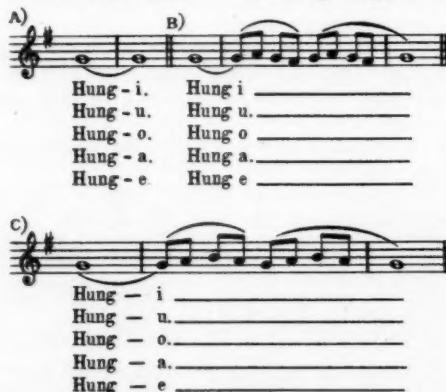
Exercises for Development of Resonance and Focus.

No. 1. For gathering the breath current into a resonant bulb.



Exercise No. 1 aims at tonal resonance without vowel sound; open mouth well; "h" starts the voice; "u" prepares a cup-like resonance chamber, forward and upward in the mouth cavity; let go of the vowel "u" at once and dwell on "ng," four beats to the whole note; in b) and c) modulate tonal bulb as indicated in second measure.

No. 2. For throwing the resonant bulb against its focus.—From here on eye and ear must get used to the vowel sound which these letters represent in Latin; thus "i" always stands for "ee"; "u" for "oo"; "o" for "oh"; "a" for "ah"; and "e" for long English "ä."



In exercise No. 2 the unified breath current is hurled against the surface of resistance proper to each vowel, as a ball is thrown against a wall. The initial resonance, started by "hung," must be sustained until focus is established. Lips, jaws, and tongue remain motionless while vowel is sung.

No. 3. For changing tonal focus in same exercise.



For further reference on this subject we recommend the excellent little work by Dr. Fillebrown: "Resonance in Singing and Speaking," published by Oliver Ditson Co., Boston, 1911.

The Organ, Organ Music, and the Organist

The Rev. Dom Louis Bouwilliers, O. S. B.

(Continued.)

Charles Collin—to quote once more an ideal, (and also Lefebure and Saint-Saens) possessed a prodigious faculty for improvisation, and was familiar through years of study and practice, with all the secrets of harmony and of the keyboard, but even he 'never played without preparation.' Charles Collin said, "I never place my fingers on the keyboard before knowing what I have to say." On the occasion of some extraordinary ceremony this preparation would become for him a real labor which would absorb whole days, and which he imposed upon himself through prolonged watches. The same artistic and religious scruple made him treat with equal respect and foresight all the details of the service, the smallest interlude as well as the longest Offertory. Neglectfulness, therefore, is the reproach deserved by improvisators for not varying their themes, for repeating the same formulae, the same harmonies, playing machine-like without propriety, without proper digital behavior. Let these negligent and careless players confine themselves to the printed copy for the present, meanwhile studying in detail the principles of improvisation.

Still other organists ignore all the principles of counterpoint and the fugue, even of harmony itself. Pianists manipulate the organ like the piano, legato and finger substitution are for them dead letters. Their left foot hops here

and there striking some bass note which they lengthen and drag along in a lamentable manner, while their right foot is eternally riveted to the swell pedal communicating to the unhappy expression-box disordered movements which make of the organ a gigantic accordeon . . . detestable habits which an artist would never believe possible. Too many times have I been the tedious witness of such procedures. Such players (they do not deserve the title organist) would do far better to play from copy than to improvise poorly. It would be better still if they would first learn to play the organ, for is it not a foregone conclusion that they will distort the piece they have selected just as they would bungle their improvisations?

It appears that some occupy even a lower level. This is the improvisator who knows nothing. He can scarcely render a written piece, yet he would improvise! On what? Too often, alas, on some operatic motive more or less 'operette' and the listener, completely distracted, imagines himself at the theatre, singing con sordino the favorite motive. *Corruptio optimi pessima*. Such examples are the condemnation of those that tolerate them, but do not constitute a method.

Here, on the other hand, is the picture of that category of organists which the critic calls the virtuosi. Lesiere writes: "We find that the virtuoso makes of the organ loft a real concert hall. We see him surrounded by a crowd of 'snobs' among whom the feminine element predominates. His virtuosity shines from his hands and from his feet. He does not interpret chorals, they are too slow and too religious, but executes concert fugues in an exaggerated movement and with deafening registration. For him the organ is an instrument destined only to show off his dexterity. He mocks at the liturgy, nay, ignores it. Offertory, communion, and interludes are all a matter of virtuosity. Such an organist does not deserve the name of artist; his place is not in church but at the Trocadero."

Besides these virtuosi there are among the performers the ill-advised, who resort to the depraved, flat, and vulgar; also those who at the elevation and communion indulge in the sentimental, the mellifluous, sugared, salved style which is supposed to be religious, but it is in fact sensual and effects the nerves, but does not reach the soul. These I would call the 'deliquescents' of organ music. The virtuoso makes of the house of God a hall, the others convert it into a parlor. I will not speak of those who change it into a theatre by playing operatic transcriptions, improper pieces in so far as they give vent to thoughts and feelings

often voluptuous, in a place consecrated to prayer.

I must speak also of a clash rather frequent which occurs in all systems, but which is especially shocking in the case under examination. To be frank, it appertains less to the organist than to the celebrant. The organist—for example at the Offertory—it is a piece especially prepared and exactly timed) is just at the final cadence, one-half measure before it is ended. He is not given this one-half measure; the celebrant abruptly cuts off the inspiration to the great annoyance of the organist's artistic sense, and to the astonishment of the faithful who are shocked by this mode of procedure. The celebrant does not consider expediency, even forgetting the *motu proprio*; for it is stipulated in that venerable document that music sung (in our case the organ music) must not keep the celebrant waiting. It also says that the "celebrant must have consideration for the singers" and, therefore, logically for the organist. Mathematical precision is here impossible and the social peace must be considered by both parties. If on the part of the organist it is a matter of habit, let him be told; if not, let a little toleration be shown him. One does not play the organ as if turning a coffee grinder. We would be more charitable towards the organist if we would know how much energy he must expend at certain times, how much activity of mind his performance requires, being occupied at one and the same time with the phrase to be interpreted, the stops to be pulled, the page to be turned, watching what is going on at the altar, the time to end, not to mention the work done by the hands and feet and the modulation for the intonation. This latter is another subject for lamentation for the organist who desires to do things properly. He gives the tone 'e,' 'f' is intoned; he gives 'f' for the next intonation, only to have the celebrant go back to 'e.' What is he to do? But let us come back to the method of the performer.

We are born musicians and become still more so by study. To improvise one must be a born musician; without this to start with one will ever be a musician, but never an artist. It follows that a great number of organists from want of aptitude or study, must of necessity always execute written works. Notwithstanding its defects and imperfections this method also can be satisfactory, if it is applied intelligently and if the organist is modest and at the same time independent enough not to stoop to the tastes and cravings of the vulgar. If he loves to borrow from the "old masters who composed their works in prayer"; if among the ancient themselves he discriminates between fugue and fugue; if especially among the

moderns he knows how to choose judiciously; if, finally, he does not attempt to invert the roles by making the liturgy subservient to the concert platform, but by previous preparation insures harmonious agreement between what precedes and what follows, (as for instance between the antiphon of the Offertory and the intonation of the Preface), then his work will really be a prayer.

The last condition is a delicate affair, but once understood and well done the transition will pass unnoticed, unity will be safeguarded, and the borrowed piece far from distracting will invite to prayer, being itself prayerful; for it must be acknowledged that certain organ works are real prayers. Was it Schumann or Mendelssohn, who used to say of Bach's figured choral "Schmücke dich, o liebe Seele" (Adorn thyself, O my soul) whose melody seems interwoven with golden threads and breathes the most serene happiness, "If life had plucked from me all hope, all faith, this single choral would bring them back to me." On the other hand without the precautions that we have mentioned the piece will appear like a separate unit in the liturgical action encompassing it. You should have turned the souls to God, instead you have turned them to esthetic delights, I admit, but sterile ones! Vanity has profited on the one hand, worldliness on the other, but the glory of God has not been promoted. This language may seem harsh to many, but the danger exists and has to be signalled.

(To be continued.)





School Music



Music in the Intermediate Grades

By Miss Nell Jacobson.

AS a contribution of last month's article on music in the intermediate grades, which dealt entirely with rhythm, we will briefly outline in this number the remaining work which should be accomplished in these grades.

Pitch Names.

The fourth year is a good time to introduce the letter, or pitch names, of the G clef, together with the first ledger lines above and below the staff. The children who have already "taken lessons" will be anxious to display their knowledge. An interesting game may be played by forming words from the letters of the staff. For instance, the teacher may say, "I had this for breakfast," and point once to the first line and twice to the second line of the staff. (E-g-g) "This is what I had for dinner." (C-a-b-b-a-g-e) "Here is where I went last night." (B-e-d) With only the aid of the first seven letters of the alphabet, the teacher may disclose many interesting facts (and fancies) to the children. Individuals may in turn try their hand at forming words from the staff.

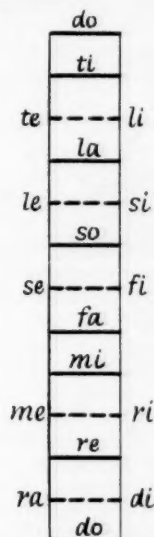
Major Scales.

Children below the fourth grade have already been taught to find "do" from the right hand sharp (ti) and from the right hand flat (fa). Now with the knowledge of the pitch names, they may give each key its proper name. Following this, may be taught the construction of the major keys. Show that the half steps come between mi, fa, and ti, do. Major keys and their signatures, at least to E and A flat (which includes the first nine keys) should be taught before the children leave the sixth grade. A picture of the piano keyboard will be helpful in this work.

Chromatics.

Chromatics may be taught as soon as they make their appearance in the songs. Taken from the Greek word "chrome," meaning color, chromatics add beauty to an otherwise drab melody. We again resort to the keyboard and scale ladder in introducing this subject. For sharp chromatics use "do, ti, do" as a pattern and for flat chromatics, "Mi, fa, mi." Children may sing the sharp chromatics from high 'do' to low 'do' in this manner:—do, ti do, ti, li ti; la, si la; etc. For flat chromatics, begin

with low "do" and sing do, ra, do; re, me, re; mi, fa, mi, etc. In the absence of an instrument it is much the safest way to use a pitch pipe—unless the teacher has the rare gift of absolute pitch. Below is the scale ladder with the chromatics affixed:



Minor Scale.

While the children have had the experience of the minor mode in their songs for some time and already know them as "la" songs, the formal introduction to minor keys begins in the fifth or sixth grade. With the aid of the phonograph, or instrument, encourage the children to feel the difference between major and minor selections. Let them sing from low 'la' to high 'la' and tell them it is the natural or normal minor scale. Let them sing the "la" scale again but tell them to sing "si" instead of "so" and call it the harmonic minor scale. Then let them sing the "la" scale with *fi si* instead of *fa so ascending* and the normal minor *descending*. The result will be the melodic minor scale. If the children find difficulty in singing *mi-fi-si-la*, use the pattern "so-la-ti-do." Let the children discover in the succeeding minor songs under which kind they may be classified.

Hand Signs.

For quick, decisive drill on the scale and its intervals, the employment of hand signs proves effective. The motions resemble the language of the deaf mutes. "Do" is represented by the clinched fist with palm down, to denote

strength and decision. For low "do" place the fist below the level of the shoulder and high "do" above the head. "Re" is represented by the outstretched hand with fingers pointing upward, toward "mi." "Mi" is like "re," except that the fingers are on a level with the palm of the hand. "Fa" is symbolized by the closed hand with the exception of the thumb and index finger, which points downward to "Mi." "So" is like "Mi" except that the outstretched hand is in a vertical instead of a horizontal position with the thumb pointing upward. "La" is represented by the hand in a relaxed position with palm downward. "Ti" has the closed hand with index finger pointing straight to high "do."

Part Singing.

Although part singing has its difficulties, the interest which it stimulates, far outweighs them. Before the children are able to take up this work, the teacher may occasionally sing the Alto part to a favorite song so that they may sense and enjoy the harmonic combination.

A pleasant way to introduce part singing is by the use of rounds and canons. After the children have learned the melody perfectly, let them sing one part and the teacher the other. (They will be delighted with the effect.) Then the teacher may divide the room into two sections so that the children may sing *both parts*. She should be ready to boost a faltering part whenever necessary to avert a failure. Each section should *listen* to the other section, while singing instead of trying to drown them out—an error which is sometimes made.

With the aid of the hand signs, the teacher may direct one section to sing "do" while the other sings "mi." She herself may finish the triad by singing "so." Other chords may be sung in the same way. Part of the children may sing the "do" scale while the rest sing the "mi" scale.

It is a mistake to keep children, whose voices are unchanged, constantly on the Alto part. Although most of the songs for children of this age have been written with the idea that no voice shall be strained, nevertheless, they should have the freedom of all parts. Be sure that each child has the first tone of his particular part, or certain failure at the very outset will result. Children enjoy the fruits of their labor when part singing is successfully accomplished.

Summary.

Written work should be systematically carried on through these grades. Those Italian words of musical expression used most frequently should be learned. In a word, all the tag ends in "time, tone, and theory," should be taken care of before leaving the sixth grade.

A NOTICE OF REMOVAL

Beginning September 1, 1925, I will transfer all my activities in the chosen field of Church Music to the ST. MARY OF THE LAKE SEMINARY, MUNDELEIN, ILL. This naturally includes the editing and publishing of the CAECILIA.

Until that time all correspondence is to be directed as heretofore. After that

OTTO A. SINGENBERGER,

St. Mary of the Lake Seminary,
Mundelein, Ill.

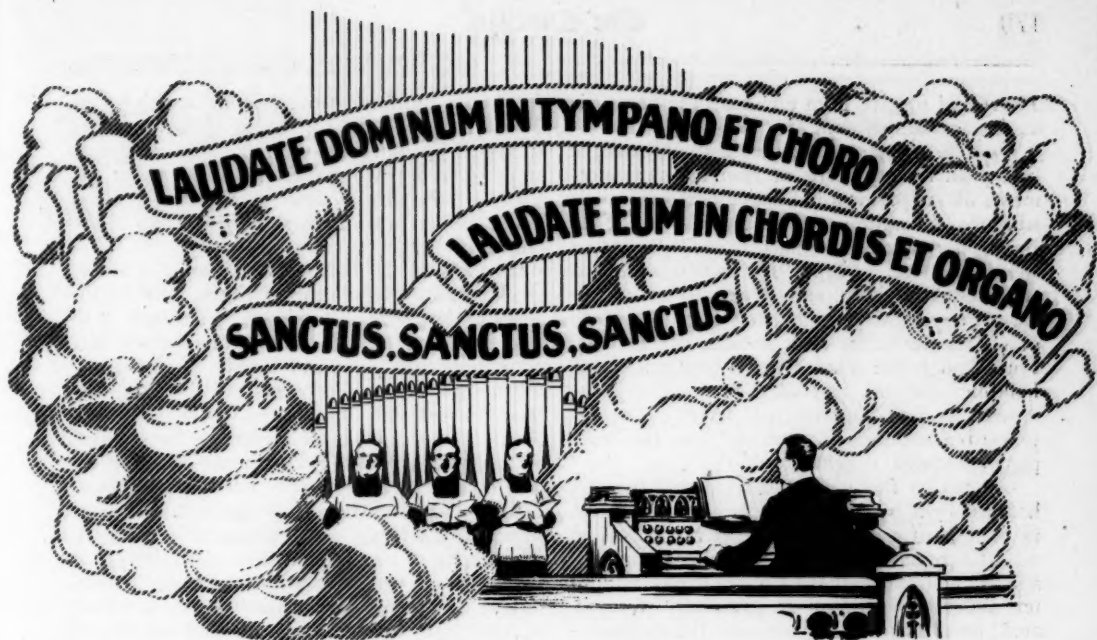
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The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

Richard Wagner's Dream and Its Realization A Glimpse at the Tedeum.

MUSIC must be subservient to the text; the meaning of the words must determine the musical form"—has been the slogan ever since Richard Wagner gave the world his Musical Dramas. Speaking of the "Art-Work of the Future," Wagner says: "The drama represents the highest work of art. The seer beheld the heroes; he heard their voices; he followed their varying destinies. No single art is able to reproduce his mental vision. Poetry describes it, sculpture and scenic art represent it, music evokes in our hearts the corresponding sentiments.... The drama is not a species of art; it is *the art* by way of excellence...." As time went on Wagner gave up hope of ever seeing the realization of his "art-work of the future."

Poor Richard Wagner,—your art-work has found an actual realization, much more glorious than you ever dared to dream!—But you were correct when you said: "If such an art-work should arise in our midst, to our greatest regret we would then discover that an appreciative audience would be wanting."

The Catholic Church possesses in Holy Mass the ideal art-work, not of the future, but of the present. It is the drama "by way of excellence," a true, real, substantial re-enactment of Love's greatest story, ending in a life-giving death; it is the drama of Good Friday reproduced in the Eucharistic order.

Long ago in the "Ages of Faith," which our self-righteous age is pleased to style "the dark ages," people built those wonderful Domes and Basilicas, "lace-work" in stone, representing in some instances the most painstaking labor of a hundred years.—What power was back of this? Evidently the power of Christian Faith.—Read "Parish Life in Mediaeval England," and see how happy the good people were so long as their lives were centered upon the Holy Eucharist.—With the advent of secular performances things changed. In our own time the millions are not spent upon new ministers and domes, but upon new opera houses, to accommodate a pleasure-loving age.

Is there any cure for such a widespread evil? "Go back to Holy Liturgy, the quickening bourn of spiritual life and restoration in Christ."

The far-seeing Pius X had all this in mind. The world of today is in a mad rush to ruin and perdition; there is only One who can stop it, but even He will not interfere with their freedom of choice. A loving invitation and appeal to consider His sacred and wounded

Heart and to give Him our hearts in return is as far as He can go.

Ours is an age of hero-worship. Read the bills posted everywhere, or read the announcements of the press; any kind of performance is welcome, the more spectacular the better. Star singers and speakers and actors are hailed from shore to shore. People pay high admissions, sit in crowded halls, and submit to inconveniences of every description, but when the Hero of heroes enacts the most sublime drama, then even though the admission be gratis and the building spacious and all inconveniences removed, we find a church half empty; "the appreciative audience is wanting" (as the half-pagan Richard Wagner said).

Gloomy as this picture may appear rays of hopeful light are rising everywhere. We live in the age of a general liturgical revival. The missal for the laity is doing its share, the holy seasons and feasts of the Church are being better understood and more gratefully appreciated; people begin to rejoice over the re-discovered treasure.

With the advent of the new light an ever increasing appreciation of the liturgical music is inseparably connected, and above all it is understood that the glory of the Gregorian chant lies in the fact that it forms an integral part of the sublimest drama, the Eucharistic Sacrifice, because no other form of music lends itself so easily, naturally, and unselfishly to the requirements of the Catholic liturgy.

The musical form of the *Tedeum* will serve as an illustration that Holy Church, from the very beginning, held the same principles as we find them advocated in her most recent musical legislation. These principles are identical with those quoted from Richard Wagner; they may be condensed into the words: Music admitted into holy liturgy *must serve*; her role is that of a humble hand-maid; she must evoke in our hearts the sentiments underlying the Eucharistic drama; at no time may she dominate or play the mistress, or arouse sentiments out of keeping with divine work.—Her greatest honor and glory lies in the privilege of carrying on the wings of chaste melody sacred words to the hearts of the faithful. Thus she becomes a carrier of precious gifts by evoking in human hearts heavenly desires and preparing them to receive God's grace.

The Tedeum—a Rhapsody.

The word rhapsody denotes a series of disconnected statements, such as are uttered in moments of great wonderment or excessive joy. Thus the Gloria in excelsis is an ideal rhapsody, an outburst of adoration and thanksgiving. Modern music has given us rhapsodies

in goodly number; most famous are those of Franz Liszt artfully connecting genial snatches of Gypsy melodies into well organized compositions.—Before we undertake to consider its melodic structure, a few words must be said about the literary form and venerable age of the *Tedeum*.

In the year 1906 Dom Paul Cagin, a Benedictine monk of Solesmes, France, published a work of 594 pages ("*Tedeum or Preface*"), in which he examines all the existing manuscripts containing the *Tedeum* (160 in number). With regard to the authorship of the hymn the most ancient and important manuscripts are silent. It was not until a rather late date that a necessity was felt to inquire into this matter. The wave of curiosity once started, led to unfounded and contradictory assumptions, none of which can be upheld in the light of research. The *Tedeum*, like innumerable other liturgical compositions, was received by the Church without inquiring into its authorship.—As a result of most comprehensive and intense research the following points may be considered as well established:

1) The literary form of the *Tedeum*, with its short doxological sentences after the fashion of ancient liturgical acclamations, belongs to the period of the first liturgical developments, prior to A. D. 250, since the writings of St. Cyprian contain quotations from it.

2) In all probability it is a Eucharistic Preface, antedating the period in which the Preface of the Mass, as we know it today, received its typical form.—The evidence for this assumption lies in the fact that the Easter Preface in the Mozarabic liturgy contains striking parallels with the *Tedeum*.

3) It is a genuine western and Latin product, not taken over from the Greek liturgy, like the Gloria in excelsis.—The stamp of imperial Rome is evidenced by the persistent acclamations (apostrophes): *Te.... Tibi.... Tu....*

4) It has in common with the oriental improvised Eucharistic prayers of that period the rapid summing up of the revealed truths, from the Triune Godhead to the final Judgment.

The musical form of the *Tedeum* reveals through its irregularity that different ages have contributed their quota. The hymn proper closes with verse 21 (*Aeterna fac*) which must be considered as a one-time antiphone. The verses 22-29 form a series of versicles which were originally recited on a lower pitch, but were subsequently modulated.—Durandus of Mende (d. 1295) testifies that in his time verse 24 (*Per singulos dies*) was sung on a higher tone. Verse 29 again assumes the form of an antiphone. The verses 1-21 are found in all

manuscripts and their musical form shows the relationship existing between Tedeum and Preface, as may readily be seen by comparing the intonations of the Tedeum (tonus simplex) and the Preface.

Verses 1-15 repeat the intonation in varied form, according to the number of syllables; the ornamental scandicus is the typical motif of intensity, the Phrygian "fire-motif"; it contributes a large share towards the unity and vitality of the composition. Verses 15-20 assume cadences like those of the psalm tone (fourth mode); the same are retained in verses 21-29 in a slightly more ornate form. Thus we possess in this hymn an overlapping of Preface and Psalmody.

The undying vitality of the Tedeum lies in its spontaneity and perfect naturalness, simplicity and ardor. Like majestic ocean waves sentence after sentence rises to the throne of the Triune God; Angels and Saints vie with the Church Militant in worshipful song: "laudat"; veneratur"; confitetur."

Little wonder that our forefathers, remembering their sojourning in this valley of tears, appended pleading suffrages (verses 22-29), imploring the Lord "to save his people, to keep them from sin, and not to let them be confounded" and excluded from the glories of Heaven.

The Tedeum has stood the test of 1,600 years; it is the song "of state occasions"; at the crowning of kings and emperors, at the coronation of Popes, but more especially at beatifications and canonizations it has been sung by crowds exceeding 60,000 in number.

When Pope Pius IX in 1854 had pronounced the dogma of the Immaculate Conception, all the bells of the Eternal City began to ring, the cannons roared whilst the Tedeum resounded through St. Peter's Dome. Those present testified "they did not believe such transports of joy to be possible on this earth."—On such overwhelming occasions man's song becomes a rhapsody in praise of his God. The grandest text, the most elevating melody and the profoundest religious animation combine to magnify the Lord.—It is all an immense reality; man standing face to face with his God—and Richard Wagner's last musical dramas are immensely unreal.—Alas—had he but turned to the living God and sung *His* praise.

Wagner is reported as having said: "After me another must make melody still more free." Who is he?—Perhaps the one whose mysterious motto was: "Ignis ardens" (Burning Fire) and who blazed the way for a far-reaching reform and restoration of all things in Christ.

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Hügler, O. S. B.

LESSON VII.

CONSONANTS; ECCLESIASTICAL VS. NATIONAL PRONUNCIATION.

75.—What task is assigned to the consonants?

The task of sliding, splitting, crushing, and blocking columns of air in motion.

76.—Which consonant slides a column of air?

The aspirate "h" slides a stream of air through the wind pipe.

77.—Which consonants split the air?

The consonants "f," "s" and "c," detached from the vowel sound, meet resistance in the mouth, and the lips restrain (split) the breath current.

78.—Which consonants are crushed?

The consonants "v," "z," "l," "m," "n," "r," meet with two obstructions to the stream of air: resistance in the mouth, and partial closure of the vocal cords. Under increased pressure the breath current is reversed (crushed), and focussed on the larynx.

79.—Which consonants result from blocked air?

The consonants "p," "t," "x," "r," "q" result from checked (blocked) air; the action is an explanation of air in puffs at the closure in the mouth.

80.—Which other consonants have their action at the closures?

The consonants "b," "d," "g," "j," which involve also an imperfect use of the voice organs.

81.—What rule must be observed in pronouncing the consonants?

The consonants must be formed with energy and distinctness; they must not be allowed to blur the vowel sounds.

82.—Which consonants are especially apt to blur the vowel sounds?

1) Owing to its liquid and semi-vocal character the "l" is apt to blur the preceding vowel, e. g., fi(a)ll-yo, for fi-li-o; exce(a)l-sis, for ex-cel-sis; Israe(a)ll, for Is-ra-el.—Remedy: Flip the tongue, like a flail, from the roof of the mouth to the focus required by the vowel. Return to exercises Nos. 1, 2, 3; substitute l for hung, and drill in the same order: li, lu, lo, la, le.—Under no circumstances should the "l" be allowed to produce a mumbling flutter "somewhere in the mouth"; nor shall it cling to the foregoing vowel, and produce a string such as this: lill-lull-loll-lall-lell.—When dou-

ble "l" occurs in a Latin word, e. g., tollis, alleluja, extolle illos, the first "l" belongs to the preceding, the second, to the following syllable.

2) The peculiar danger attached to the consonant "d" is a nasal prelude, e. g., nnnDominus; nnnDeus; nnn dona nobis pacem. The reason lies in the fact that in English we focus the "d" too much forward and upward; in Latin we must focus it from the larynx; the tongue acts in strokes, not from the tip, as in forming the "l," but from the center. When thus formed, the "d" becomes most helpful towards pure intonation.—Use energetic strokes when drilling: di, du, do, da, de.—Watch the attack coming from the larynx rather than from the nasal cavity.

3) The "r," unless rolled forward with the tip of the tongue, imparts a blurred coloring to every vowel with which it comes into contact. The English "r" is focussed in the upper mouth cavity; the Latin "r" is focussed on the larynx and rolled forward over the tongue.—For drilling use the same exercises with ri, ru, ro, ra, re.—Be sure to keep the "r" away from the preceding vowel; say Ky-ri-e, and not Ky(A)rre; Spi-ri-tus, not Spi(a)rritus; Gloria, not glawria.

83.—What particular care must be taken with "m" and "n"?

These two consonants must be marched into line; they are great "hangers-on"; they form sack-like appendages on the preceding vowel: e. g., Ame(a)nn, for A-men; Do(aw)mminus, for Do-mi-nus.—To obviate such and similar blurring reactions, these consonants must be thrown with force against the vowels to which they belong, e. g., a'-ni-ma; Do'-mi-ne.—Whenever these consonants belong to the preceding syllable, e. g., deprecationem nostram; genitum non factum; Amen, etc., pronounce the vowel sound distinctly and, before dismissing the vowel sound, let the consonants come in with a degree of individuality.

Ecclesiastical versus National Pronunciation of the Latin.

84.—What is meant by ecclesiastical pronunciation?

By ecclesiastical pronunciation we here designate the traditional pronunciation of the Latin as it is used in the very center of Christianity, in Rome.

85.—What is meant by national pronunciation?

By national pronunciation of the Latin we here designate that pronunciation which reflects the peculiarities of different nationalities, or different schools.

86.—How is the consonant "c" pronounced?

Before the vowels "a," "o," "u," it is pronounced like "k"; e. g., judicare; confiteor locutus.—Before "e," "i," "y," "ae," "oe," it is pronounced like "ch" in church; e. g., procedit; cinis; Cymbalum; caecus; coena. (See list below.)

The letter "c" receives the most varied treatment in the national pronunciation, thus to the English it means a sharp "s," to the Germanic tongue it means "ts," to the University student it means "k." (We have reference to "c" before "e," "i," "y," "ae," "oe.")

Words from the Kyrie, Requiem and Benediction Chants:

	✓ Ecclesiastical	National
benedicimus,	be-ne-di'-chi-mus,	be-ne-di'-si-mus,
coeli, coelestis,	che-li, che-le'-stis,	se-li, se-le'-stis,
crucifixus,	kru-chi-fi'-xus,	kru-si-fi'-xus,
procedit,	pro-che'-dit,	pro-se'-dit,
lu'ceat, lucis,	lu'-che-at,	lu'-se-at,
decet,	de-chet,	de-set,
judicetur,	yu-di-che'-tur,	yu-di-se'-tur,
crucem,	kru-chem,	kru-sem,
parce,	par-che,	par-se,
preces,	pre-ches,	pre-ses,
cinis,	chi-nis,	si-nis,
facimus,	fa'-chi-mus,	fa'-si-mus,
civitatem,	chi-vi-ta'-tem,	si-vi-ta'-tem,
inimicis,	i-ni-mi'-chis,	i-ni-mi'-sis,
faciem,	fa'-chi-em,	fa'-si-em,
cernui,	cher'-nu-i,	ser'-nu-i,
cedat,	che-dat,	se-dat,
procedenti,	pro-che-den'-ti,	pro-se-den'-ti,
coena,	che-na,	se-na,
cibis,	chi-bis,	si-bis,
efficit,	ef'-fi-chit,	ef'-fi-sit,
deficit,	de'-fi-chit,	de'-fi-sit,
sincerum,	sin-che'-rum,	sin-se'-rum,
sufficit,	suf'-fi-chit,	suf'-fi-sit,

87.—How is the consonant "g" pronounced?

In the ecclesiastical Latin "g" has the same sound as the English "g" before "a," "o," "u"; e. g., garment; before "e," "i," "y," "ae," "oe," it has the soft sound "dsh," as in "gentle"; in the national pronunciation it varies according to the genius of the language or the views of scholars.

	Ecclesiastical	National
agimus,	a'-dshi-mus,	a'-ghi-mus,
unigenite,	u-ni-dshe'-ni-te,	u-ni-ghé'-ni-te,
genitum,	dshe'-ni-tum,	ghé'-ni-tum,
Virgine,	Vir'-dshi-ne,	Vir'-ghi-ne,

	<i>Ecclesiastical</i>	<i>National</i>		<i>Ecclesiastical</i>	<i>National</i>
spargens,	<i>spar-dshens,</i>	<i>spar-ghens,</i>	Agnus,	<i>a-nyus,</i>	<i>ag-nus,</i>
regionum,	<i>re-dshi-o'-num,</i>	<i>re-ghi-o'-num,</i>	magnam,	<i>ma-nyam,</i>	<i>mag-nam,</i>
resurget,	<i>re-sur'-dshet,</i>	<i>re-sur'-ghet,</i>	regni,	<i>re-nyi,</i>	<i>reg-ni,</i>
ingemisco,	<i>in-dshe-mis'-</i>	<i>in-ghem-is'-co,</i>	benigne,	<i>be-ni'-nye,</i>	<i>be-nig'-ne,</i>
	<i>co,</i>		dignae,	<i>di-nye,</i>	<i>dig-ne,</i>
gere,	<i>dshe-re,</i>	<i>ghe-re,</i>	igne,	<i>i-nye,</i>	<i>ig-ne,</i>
Angeli,	<i>An'-dshe-li,</i>	<i>An'-ghe-li,</i>	signifer,	<i>si'-nyi-fer,</i>	<i>sig'-ni-fer,</i>
dirigendos,	<i>di-ri-dshen'-</i>	<i>di-ri-ghen'-dos,</i>			
	<i>dös,</i>				
pange,	<i>pan-dshe,</i>	<i>pan-ghem,</i>			
generosi,	<i>dshe-ne-ro'-si,</i>	<i>ghe-ne-ro'-si,</i>			
gentium,	<i>dshen'-ti-um,</i>	<i>ghen'-ti-um,</i>			
lege,	<i>le-dshe,</i>	<i>le-ghem,</i>			

88.—How is the combination of "s" and "c" pronounced?

In the ecclesiastical style like "sh," whilst in the national the pronunciation varies.

	<i>Ecclesiastical</i>	<i>National</i>
suscipe,	<i>su'-shi-pe,</i>	<i>sus'-si-pe,</i>
descendit,	<i>de-shen'-dit,</i>	<i>des-sen'-dit,</i>
ascendit,	<i>a-shen'-dit,</i>	<i>as-sen'-dit,</i>
suscipientes,	<i>su-shi-pi-en'-</i>	<i>sus-si-pi-en'-tes,</i>
	<i>tes,</i>	
scientiam,	<i>shi-en'-ti-am,</i>	<i>ssi-en'-ti-am,</i>
viscera,	<i>vi'-she-ra,</i>	<i>vis'-se-ra,</i>

89.—How is double "c" (cc) pronounced?

In the ecclesiastical style before "e" and "i" the first "c" like "t," and the second like "ch," as in chest; the national pronunciation varies.

	<i>Ecclesiastical</i>	<i>National</i>
accedo,	<i>at-che'-do,</i>	<i>ak-se'-do,</i>
accessus,	<i>at-ches'-sus,</i>	<i>ak-ses'-sus,</i>
accipe,	<i>at'-chi-pe,</i>	<i>ak'-si-pe,</i>
ecce,	<i>et-che,</i>	<i>ek-se,</i>
accidens,	<i>at'-chi-dens,</i>	<i>ak'-si-dens,</i>
occisus,	<i>ot'-chi-sus,</i>	<i>ok'-si-sus,</i>

90.—How is "x" and "c" pronounced?

In the ecclesiastical style "x" sounds like "gg" (or a mild "k"); "c" sounds like "sh"; the national pronunciation varies.

	<i>Ecclesiastical</i>	<i>National</i>
excelsis,	<i>egg-shel'-sis,</i>	<i>ex-sel'-sis,</i>
excitare,	<i>egg-shi-ta'-re,</i>	<i>ex-si-ta'-re,</i>

91.—How is the consonant "j" pronounced?

It is always pronounced like "y," thus: Jesus—Yesus; Jerusalem—Yerusalem; Jacob—Yacob; ejus—eyus; alleluja—alleluya.

92.—How is "gn" pronounced?

These two consonants have a liquid sound similar to that of "ni" in "dominion"; thus Agnus will assume the form of "a-nyus"; the national interpretation varies.

93.—How is "z" pronounced in Latin words?

The consonant "z" only occurs in foreign words and sounds like "ts" (or "os"): Lazarus—La'-tsa-rus.

The Organ

By Mr. Philip Wirsching.

PURCHASING OF ORGANS AND THEIR SIZES.

INDIVIDUALS and Committees, who are entrusted with the selection and purchasing of organs, find this a rather difficult task to perform, owing to lack of experience with matters pertaining to organs and only too often entire ignorance of mechanical construction and tone.

An organ should be treated as a work of art. But the practical result of most transactions in organ-buying is to treat it as a machine—with a very poor gauge of its efficiency at that. What would be thought of a committee who, entrusted with the purchase of a picture, should call for tenders at so much per square foot, and further indicate a size that could not possibly be properly viewed in a room for which the picture was intended? Yet this is no exaggeration of what is constantly being done in purchasing organs, and, even where money is no object, organs that may be good in themselves are put into places for which they are much too large. It is told of some of the older and celebrated builders, (Silbermann and Schulze) that they positively refused to build organs according to certain specifications, which they knew could not be accommodated in the spaces allotted for them, because they knew, and told the committee so, that organs so crowded into insufficient space would not be satisfactory. "Just one more stop" has ruined many an organ, and even where pipes are not actually off their speech from being crowded together, the tone suffers much more than people believe, from the pipes not having sufficient room to speak in. Organ builders, even if artists, must live by their calling, and it is the purchasers, and not the builders, who should be blamed for the miserable instruments so often seen, which have

been built at the lowest possible price per "stop-handle." So few people are acquainted with the details of organs, or can form any idea from the specification of how an organ will sound, that the safest way for the intending purchaser is to put himself into the hands of a builder whose tone and work are known to be good, and state what is required, and what funds and space are available. A big factory is not the sole test of a good builder, as there are men in a small way of business who are true artists. There is no harm done in inviting proposals from two or three builders of equal standing as to the quality of their work, so as to have a choice, but an attempt to obtain the maximum number of stop-knobs for the minimum cost through competition will bring a just retribution. This is the beau-ideal of organ building: You put yourself in the hands of a master, and he does his best. Unfortunately, this vision is somewhat Utopian. Given even the master, the client is often not satisfied to leave matters to his judgment, but will intrude his whims. At the same time a builder, as a rule, cannot refuse an order because the specification is ridiculous. An eminent painter would certainly refuse a commission, if his client insisted upon some combination of colors, that would render the picture ridiculous, but scarcely any organ builder would do the same thing. One finds organs in which the Swell has only two foundation stops, and one of them perhaps a rather poor one,—with a Cornopean and Vox humana as the rest. It is quite certain that the builder did not approve of this, and may have even pointed out the absurdity, but still the organ was built as a matter of business. Let the purchaser, then, refrain from dictating to the builder, unless he has a really competent advisor who has gone deeply into the matter, and let him be content with quality rather than quantity.

Up to a certain point, of course, an organ is a mere machine, and can be built to a specification, but while there are engineers to consult on the latter, the builder is the sole arbiter of the former. The so-called specifications of builders consist of a mere list of stops, and though it is easy to enumerate the points which should be detailed in a specification, the difficulty still remains of finding a person competent to draw it up, or to criticise it if drawn by the builder. A specification should state the scale of each stop, the proportions of tin and lead in the metal, the weight and thickness of the pipes, the size of the bellows, of the wind-trunks, and of the principal pallet areas and the wind pressure. When all this has been done, some idea can be arrived at of the efficiency of the organ as a

machine, but no specification can cover the artistic side of the work. The only really sound advice, therefore, that can be given, is to go to the best builder, and give him details of the surroundings, and leave him to do his best, with a money limit where that is necessary. The analogy of buying a picture may profitably be remembered.

To accept an organ when built, it should be tested for the grosser mechanical defects.

By playing upon full organ, it can be seen if the wind supply is adequate, the trunks of sufficient size, by using a wind gauge on the different manuals when full chords are played, and the tuning can be tried with all the stops drawn on each manual. Each stop should be tried through by itself, that all the pipes are properly regulated as to speech and strength, that stop and combination action work freely and silently. A critical examination like this will often reveal defects that pass muster in playing upon the organ as a whole, but which, nevertheless, detract from the tone.

The preparing of specification of various size organs will be treated in our next article.

The Organ, Organ Music, and the Organist

The Rev. Dom Louis Bouzilliers, O. S. B.

(Concluded.)

Since great discernment is necessary, let us now examine the customary repertory. To be considered complete it usually contains the following:

- 1.—Works of the old masters,
- 2.—Similar works of the modern authors,
- 3.—Modern Sonatas,
- 4.—Pieces of mere virtuosity,
- 5.—Transcriptions of theatrical works or profane symphonies.
- 6.—Pieces of flat vulgarity,
- 7.—Pieces of unsavory sentimentalism.

As we have already spoken of the last three classes, we must condemn them *a priori*; they must be rejected unconditionally.

The works of the old master of the sixteenth, seventeenth and eighteenth centuries and similar ones of the modern composers, though the latter are not always of artistic worth, should constitute the backbone of all repertoires. If we eliminate from the ancient masters a certain number of concert pieces, there remains a treasure of precious chorals, grave and brilliant preludes of variable length, fugues which in their seriousness recall Gregorian themes, ample and majestic, pieces of

enduring worth. The choral seems particularly practical for the interior parts of the service and more particularly so, the figured choral for the Offertory. Sebastian Bach composed such a large number of real master pieces that express the most diverse sentiments of our holy liturgy. Many modern authors have successfully imitated this style of composition so religious in character, so sympathetic to the organ. The preludes and grand fugues are more appropriate for processions and recessionals.

One day Monsignor Luigi Perosi was preparing to direct his delightful cantata "Dies Iste" at the Trocadero when a reporter approached him and said; "You will have us hear sacred music?" "Pardon," answered the genial maestro, "you mean religious music." We have once made this distinction speaking of Cesar Franck, it must be made again in respect of modern sonatas. If they have been purposely composed for church use, we must still maintain that, on account of their length and character they are concert pieces and not liturgical. It is to be regretted that our American authors; Guilmant, Widor and Vierne in France; Capocci in Italy; Rheinberger in Germany, though religious and seemingly prolific, do not escape this reproach; for their works contain pages of splendid and lofty composition that surpass in sonority all that has preceded them. Expediency must govern their use. Their works must be cut down, some parts being chosen for solemn services, as majestic preludes and brilliant postludes, others for less solemn services as the *Andante Religioso*.

What I have said concerning the modern sonata could be applied to a certain extent also to the repertory of the old masters; toccatas, concertos, replete with gaiety and in fast tempo, even some figured chorals concerning which I do not venture to pass judgment. A rule could be formulated in this manner: works of pure virtuosity must be rejected the same as concert works, also works written for mere fantasy. It is well proven today that the fugues of the old masters should not be played in a giddy tempo, yet in spite of history and sound esthetic principles some virtuosi do render them in this manner.

We have now reviewed the most salient defects of organists just as they are found in improvisators and performers. We have shown the organist just as he should be and the essential functions of true organ music. Let us now sum up a few practical conclusions. Those who are incapable of improvising or of properly executing simple works like chorals, would do better to abstain altogether or should confine themselves to the playing of written Gregorian accompaniments. On the other hand, those

who improvise must never lose sight of the legato style and should give way in their harmonies to the sentiments that holy liturgy excites within them. A legend says that Averroes, the Thaumaturge, had succeeded by a process of sciences and cleverness to imprison a ray of sunshine in one of the pillars of the Cordone Cathedral. The splendors of the edifice empurpled themselves in a golden impression without anyone knowing whence came the magic of that soft and brilliant light. The passing ray vibrant in the improvised melody of the organist, the catching charm of all his modulations is his piety. Those who perform written compositions entirely or in part (and they are the greater number) will know how to choose their repertory and how to execute the works selected.

To enter into fine details and to determine the form of pieces suited to the different liturgical actions, is a thing quite impossible. The choice depends on a hundred circumstances, all variable, on some more than on others, on local customs, character of the feast, degree of solemnity, etc. We may be permitted to append our own practice in this regard:

1.—For a Pontifical entry: a great Bach prelude, the *Allegro Maestoso* of some modern sonata or its equivalent.

2.—For the interludes of the small hours at Pontifical services: fragments of chorals, trios, the *andante* of some modern author, short fugues.

3.—Before the introit:

a.—At Pontifical services: a brilliant prelude or a majestic fugue as much as possible in the tonality of the Antiphon.

b.—On ordinary feasts: a few chords, broad and in the tonality of the Antiphon or close to it; it is sufficient in our opinion that the pure diatonic tonality be clearly given in the final cadence of the prelude.

4.—Before the sermon: a choral (primary stops and 16 ft. Bourdon).

5.—At the Offertory: a figured choral is of all styles the one that we prefer and we have given our reasons therefore; in order to prepare a transition for the intonation for the Preface, we prefer to choose a key suited to the voice of the celebrant. We do not disdain the idea of a simple choral, a prelude, a fugue or a piece in fugue form, but it must be in a serious style as found in Bach and in the collections of Cramer, of Gesser, Ett, Gauss, et al.

6.—After the Elevation: sustained chords, naturally improvised, slow and soft modulations leading to the intonation of the *Pater Noster* (registration accordingly, e. g. a *dolce* 8 ft. with a 16 ft. Bourdon very soft). Writ-

ten pieces should be in the same style and taste of sustained melody and slow tempo.

7.—After the Agnus Dei: improvisations on the Gregorian theme of the Communion, the same as at the Elevation.

8.—During the last Gospel: a few broad and sonorous chord.

9.—Recessional: a majestic fugue, a toccata, the Finale of a sonata.

A last word. There is a vast number of organists; there are teachers whose competence and devotedness is known to us. We would not ask them to instruct their pupils what differentiates liturgical music from concert music nor to debar from the "King of Instruments" those who have neither aptitude nor talent, but also those who are not musicians at soul, because they do it. What we wish with all our heart and all conviction is, on the one hand, that the organists conduct themselves in the organ loft as true Christians, on the other hand, to see them encourage those who are engaged in this noble profession wherever they may be, clerical or lay folk, to live up to their sacred calling, and lastly, that they endeavor to obtain the best instruments available. The church organ is in daily use and gives good returns for the money expended on it. A good organ is a mighty stimulant. We know artists who would renounce many advantages for a good instrument. Let us keep the melodeons for the parlor. A small pipe organ is better than large reed organ. An organ with some ten stops distributed on two keyboards with independent pedal is better than one with fifteen stops and only one keyboard. With less than ten stops the trumpet (a stop often abused and requiring frequent tuning) could be omitted and replaced with a gamba. Regarding stops of mere fantasy, tremolos, thunders, chorus of goats known as vox humana, rattling toys that nurses use for children, let them "be conspicuous by their absence," as says Widor. And could we not induce the architects, when drawing up plans, to allow sufficient room for the organ and not to crowd a large instrument into a small space?

There are yet many points that might be dwelt upon, but for the present we feel that we have said enough. May this paper contribute in its modest way to the amelioration of organ literature of the organ and of organists.

Theodore Thomas and Church Music.

The great pioneer in musical education in this country, the founder of the Chicago Symphony Orchestra and one of the greatest conductors and interpreters—especially of instrumental music—of his time wrote an article for Scribner's Magazine for March, 1881, on our

musical possibilities. The article caused widespread criticism at the time it appeared on the part of those in charge of music in Protestant churches, because of the strictures of the writer on the character of the music performed in their churches and under their direction. The article has been reproduced in a biography of the conductor. It contains a passage which deserves as much attention today as it did at the time it was penned. After giving a description of the low state of music in connection with divine worship, he says: "A higher aim ought to be set, if not in the first place because of the art itself (though why this is not a praiseworthy purpose I do not see), at least for the sake of truth and propriety. The most exalted and artistic church service is the most proper one. The music that will inspire those feelings which ought to fill the soul of every worshipper is noble, good music—not sentimental, not secular, but lofty and devotional." Thomas arrived at this conclusion by reasoning from the artist's standpoint. If he, who was unfortunately outside of the Church, could have such a high conception of what kind of music should be admitted to the divine cult, how much easier it ought to be for us Catholics, who have the light of faith, the constant inspiration and guidance of the Church, to form an adequate idea of what is *proper* and in consonance with her spirit and her intentions? While Thomas, the secularist, strove for and upheld the highest ideals of composition and performance in the concert room, we, to whom the light and opportunity was given to co-operate with the Holy Church in her intentions, contented ourselves with performing in our cathedrals, parish churches and chapels *musical* (?) productions unworthy of the name. The second volume of the biography referred to is almost entirely devoted to a reproduction of programs performed during the conductor's long and laborious career. He directed more than ten thousand of them—all of which, except duplicates are printed. One looks in vain, even in his popular programs, for names of authors whose unfortunate contributions (?) to church music still hold forth in many of our organ lofts, the Holy Father's *motu proprio* and episcopal letters and commissions to the contrary notwithstanding.

We might well take example from this remarkable, though secular, artist, who was loyal and devoted to his principles. He appreciated that which Pius X repeatedly stated, namely, that worship-music must first of all be *good art*, that it must be the highest and finest flower in our intelligence and of our will.

Mendelssohn on Catholic Church Music

Many persons are apt to view with pity, mingled with contempt, those who desire the reform of Church music because it is well known that the great masters of modern times—Haydn, Mozart, Beethoven, Cherubini, and others—composed their Church music on principles very different to those now put forward so prominently by the reforming party, and at first sight it appears absurd to be in opposition to these illustrious men. But there is another special reason why so many view with dislike the change in Church music, and it is this: they know that it is desired to return to the principles on which the music of the past is based, and it seems strange to them to go back when the cry is always for progress. They know, perhaps, that, as regards liturgical music *par excellence*, the Gregorian Chant, the Church obliges us to return to the ancient path, inasmuch as she makes that chant a *liturgical law*, and this for reason that can be most satisfactorily accounted for from a musical point of view. But still they object to the "old masters," such as Palestrina, Vittoria, Orlando di Lasso, though may be they have never heard this kind of music rendered properly; and they vote Cecilian music "slow," probably for the same reason. Haydn and Mozart did not care the least for the ancient tradition, but boldly adopted a music reflecting precisely the spirit of the times. Why not do the same now? Perhaps words written by one who is universally admired and venerated, not only for the sake of his immortal compositions, but for his noble, truth-loving character, may serve to dispel the notion that a musician of eminence must necessarily be against the reform; and with this object we give here a few extracts from the charming letters written by the illustrious composer to whom we refer—the world-renowned Mendelssohn. His remarks on points of special interest to us are few, but, coming from such a man, they deserve to be written in letters of gold.

We shall not quote from the letters giving a detailed account of the music and ceremonies of Holy Week in the Sistine Chapel, etc., etc., because, interesting as they are, his remarks are not so characteristic for our purpose as some in the second volume. As might be expected, the fine ear of this gifted musician at once detected many serious defects in the Papal singers, and their "horrible fifths," incessant thrills, and *fortissimo* singing, to say nothing of the frequent absence of expression, in spite of the presence of Baini, much dis-

tressed him. The Gregorian was so bad that poor Mendelssohn was disgusted, forgetting that the fault lay not in the chant, but in the executants. However, he was deeply impressed on the whole, and this introduction to the old masters of the Italian school no doubt influenced his conduct when directing the music in the Catholic churches of Düsseldorf between 1833-35; for it appears that it was thought that the "town music director, though a Protestant, was properly qualified to act as choirmaster in a Catholic church." In the first letter in the second volume he says:—"I am not acquainted with Herr W——, nor have I read his book; but it is always to be deplored when any but genuine artistes attempt to purify and restore the public taste. On such a subject words are only pernicious; deeds done are efficient. For even if people do really feel this antipathy towards the present, they cannot as yet give anything better to replace it, and therefore they had best let it alone. Palestrina effected a reformation during his life; he could not do so now any more than Sebastian Bach or Luther. The men are yet to come who will *advance* on the right road, and who will lead others onwards, *or back to the ancient and right path; which ought, in fact, to be termed the onward path; but they will write no books on the subject.*" Writing to his sister, Rebecca, he says: "Sunday, Maximilian's day, was my first Mass; the choir was crommed with singers, male and female, and the whole church decorated with green branches and tapestry. The organist flourished away tremendously, up and down. Haydn's Mass was *scandalously gay*, but the whole thing was very tolerable. Afterwards came a procession, playing my solemn march in E flat, the bass performers repeating the first part, while those in the treble went straight on, but this was of no consequence in the open air; and when I encountered them later in the day they had played the march so often over that it went famously, and I considered it a high honor that these itinerant musicians have bespoken a new march from me for the next fair."

A little further on he adds: "Unluckily I could not find among all the music here even one tolerably solemn Mass, and not a single one of the old masters—nothing but modern dross. I took a fancy to travel through my domains in search of good music; so, after the Choral Association on Wednesday, I got a carriage and drove off to Elberfeld, where I hunted out Palestrina's *Impropria* and the *Misereres* of Allegri and Bai, and also the

score and vocal parts of 'Alexander's Feast,' which I carried off forthwith and went on to Bonn. There I rummaged through the whole library alone, for poor Breidenstein is so ill that it is scarcely expected he can recover; but he gave me the key and lent me whatever I chose. I found some splendid things, and took away with me six Masses of Palestrina, one of Lotti and one of Pergolese; and Psalms by Leo and Lotti, etc. At last in Cologne, I succeeded in finding out the best old Italian pieces which I as yet know, particularly two motetts of Orlando di Lasso, which are wonderfully fine, and even deeper and broader than the two *Crucifixus* of Lotti. One of these, *Popule Meus*, we are to sing in church next Friday." In a letter to Pastor Bauer, of the 12th January, 1835, about a proposal as to some words for sacred music, the great composer says: "I do not see how it is to be managed that music in our Church should form an integral part of public worship and not become a mere concert, conducive more or less in piety. This was the case with Bach's 'Passion'; it was sung in church as an independent piece of music for edification. As for actual Church music, or if you like to call it so, music for public worship, I know none, but the old compositions for the Papal Chapel, where, however, the music is a mere accompaniment, subordinate to the sacred functions, co-operating with the wax candles and the incense, etc. * * *

When you, however, say, 'our poor Church,' I must tell you what is very strange; I have found to my astonishment, that the Catholics, who had music in their churches for several centuries, and sing a musical Mass every Sunday, if possible, in their principal churches, do not to this day possess one which can be considered even tolerably good, or, in fact, which is not actually distasteful and operatic. This is the case from Pergolese and Durante, who introduce the most laughable little trills into their *Gloria*, down to the opera finales of the present day." And now come these memorable words: "WERE I A CATHOLIC, I WOULD SET TO WORK AT A MASS THIS VERY EVENING; AND WHATEVER IT MIGHT TURN OUT, IT WOULD, AT ALL EVENTS, BE THE ONLY MASS WRITTEN WITH A CONSTANT REMEMBRANCE OF ITS SACRED PURPOSE. BUT FOR THE PRESENT I DO NOT MEAN TO DO THIS; PERHAPS AT SOME FUTURE DAY, WHEN I AM OLDER." Alas! this noble soul, this great lover of truth in art, was taken away whilst yet in the prime of life. His keen sense of propriety and his clear comprehension of the real meaning of music soon

enabled him to detect the frivolities of Haydn, etc., and his astonishment at the miserable condition of Catholic music ought to make Catholics blush. Nearly half a century has passed, and still the scandal remains in many places. But the men after Mendelssohn's own heart, so long needed, came at last, and thus many are striving to advance "on the ancient and right path, with new purposes and wishes and with new prayers to God." H. S. B.





School Music



Music Appreciation for Children

By Miss Nell Jacobson.

MUSIC appreciation is the most important, the most interesting and the most successfully taught branch of school music. After all, the aim of school music is not to produce professional musicians but rather to make *intelligent listeners* (though talent is often discovered). This fact was forcibly driven home when, on the occasion of a written test, a boy with much chagrin, remarked to his teacher, "I've made all my sharps dollars signs"! The natural conclusion would be that that boy would make a more successful financier than musician.

One need not be able to write poetry to enjoy a poem. Nor does one need to compose or to be a virtuoso to enjoy music. To quote from Henry Turner Bailey, our mission in this world should be "to make a *life* rather than a living." While our material life must be maintained, the hopes and aspirations, which go toward our spiritual development must not be overlooked. In truth, we are all here to work out our salvations. What greater privilege could we have than to direct the little children in this regard, to lift them from the sordid things of this life, to teach them to understand and appreciate this God-given gift, this universal language, this language of the soul!

A few years hence and the majority of children now in school will be out in the industrial world. With the ever increasing labor-saving machinery, which make for short working hours, much, often too much, time is left for recreation. The problem is, and always will be, to furnish worthy pastimes for these leisure hours. If early training has made these men and women a concert-going public, the solution is a happy one.

Even today large manufacturing concerns provide music for their employees during working hours. They find it makes a more cheery atmosphere and goes a long way toward avoiding dissension and strikes.

Unquestionably, there is a universal movement toward better music, especially for children. Symphony orchestras are showing such praiseworthy deference toward the young generation by giving children's concerts. Special mention should be given to Mr. and Mrs. Marx Oberndorfer who have delighted both adults

and children with their highly educational radio programs.

In this wonderful age of reproducing instruments, unlimited possibilities are at hand to carry on a course in music appreciation in the most remote places which are not within reach of symphony orchestras or even radios. Publishing houses are busy turning out excellent books on this subject. Phonograph companies have educational catalogues containing graded lists and a fund of information beside. In short, all hands seem to be at work to further this worthy cause.

Every school should own a phonograph and a library of good records. The list need not be large at first, because often the same selection may be used from the kindergarten through the grades for different purposes. For instance, Mozart's Minuet from "Don Juan" may be used in the kindergarten at a dance, in the intermediate grades for meter recognition and in the upper grades in the study of Mozart.

The kindergarten teacher will find a reproducing instrument practical for many phases of her work. New songs may be learned through this medium. All rhythm work from free interpretation to marches, folk dances, and singing games, may be accomplished to the accompaniment of the phonograph. Last, but not least, it is valuable for the mere joy of listening.

Mother Goose jingles and songs, simple of melody, and words within the child's comprehension, should be selected for the kindergarten and primary grades. Records of women's voices are preferable for young children to hear.

Instrumental records should have simple combinations, such as violin, flute and harp. Many of the children will have seen and heard these instruments. Let their ears detect what they already know. Show them pictures of the various instruments. Have them play on imaginary violins *with* the record. Perhaps half of the class may play flutes. One of the children may be the conductor. The value of such play is obvious.

Older children may be taught to distinguish the various kinds of time heard in the same records used for the little children. Let them tap or softly clap the meter. If a melody is simple, let them sing or whistle it.

Help the children in the intermediate grades to recognize the tone quality of men's and women's voices. Introduce to them the artists of the day. Encourage them to bring clippings to school of musical interest and to make scrap

books. Acquaint them with the instruments of a modern symphony orchestra. Make a diagram showing the relative positions of the performers.

In the upper grades, music appreciation can be made so vital as to correlate with nearly every subject in the curriculum. The folk songs and dances of different nations may come in the geography lesson. The biographies of musicians add a new interest to the history course. The study of literature is not complete without a knowledge of the beautiful songs that have been set to some of the best poetry of all times. The phonograph has even a place in the penmanship lesson where rhythm is so necessary.

It is not possible here to give an exhaustive treatise on the records to use for each grade, but a few concrete examples might be of interest. "In a Clock Store" is especially delightful for small children. They love to hear the boy whistle as he opens the store; to hear the various clocks tick; to hear them strike—from the cuckoo clock to the grandfather's clock. To keep their minds alert, ask them to raise their hands at a certain part in the piece; for instance, when the clocks run down. Perhaps some of them will be able to recognize the syllables when the musical clock plays.

For some reason, *Danse Macabre* (Dance of Death) by Saint-Saens is of gripping interest to older children. It is so weird and uncanny that it seems to thrill them. Tell them the story of how Death, on Hallowe'en, is supposed to summon the ghosts from their graves for their annual revelry. Following the stroke of twelve he tunes his old fiddle—in disuse for so long. To spur the dancers on, he clicks his bony heel on the tombstone. The crow of the cock is a warning for the merry-making to cease. The music changes to slow, sustained tones as the ghosts float back to their prisons for another year. Death, as if reluctant to leave, plays one more plaintive tune after which the piece closes with several sharp raps upon the tombstone.

Ave Maria, by Schubert, is a record which can be used to advantage in the literature classes. It is taken from Scott's "Lady of the Lake." Ellen, her father, and the old harpist, Allan Bane, are in the cave. She implores the Blessed Virgin for protection with the prayer which inspired Schubert to write this beautiful music.

The oft quoted saying of Theodore Thomas that "popular music is familiar music" is true. If one period each week is given over to the appreciation lesson, gratifying results can be ob-

tained. Occasionally, the teacher may experience a discouraging moment, as did the one who asked her pupils to discriminate between two records which had just been played. One little girl volunteered the information that "the second one scratched more."

Jazz is the worst enemy to combat. But if the boys and girls hear enough of the better music, they will become their own critics, and realize that the music which sounds so catchy at first, soon, very soon, dies a natural death.

In short, the appreciation lesson should cure these ills and the children who "learn to listen" will soon "listen to learn."

NOTICE OF REMOVAL!

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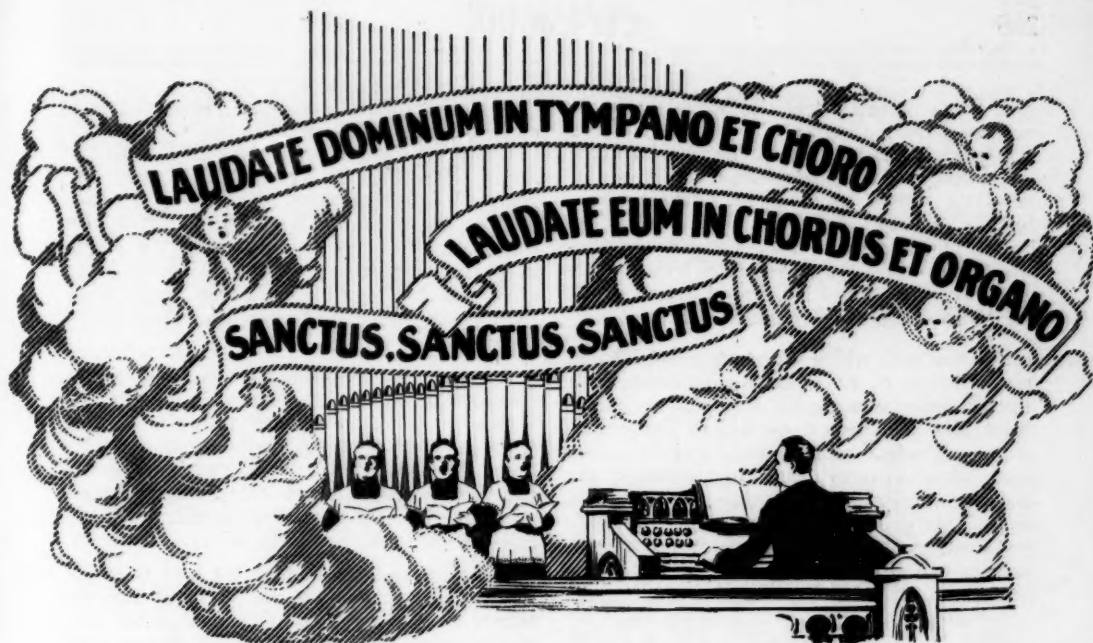
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The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

A GIANT and his work toward restoring these SACRED MELODIES.

WONDERFUL are the ways of Divine Providence.—The musical revival, inaugurated by Pope Pius the Tenth, would never have been realized, had not the preparations for it been completed.—The first beginnings of these preparations must be traced back to ONE man. That man in his work resembles the little mustard seed of the Gospel: a work, small in its beginnings, and so comprehensive in its attainments, that we may well say: today the entire Church rests in its shade.—We have reference to the illustrious Abbot Dom Guéranger.

Prosper Louis Pascal Guéranger was born April 4th, 1805, at Sablé, on the Sarthe River, in the diocese of Le Mans, France. In his earliest youth he betrayed unusual talent with an indomitable desire for study. Near his home stood the deserted Priory of Solesmes, famous for its wonderful sculptures. The little lad never tired listening to old people telling stories of better days, when the monks would chant the Divine Praises, night and day, in that gorgeous temple. He applied himself to the study of Church History with such zeal

that in his twelfth year he had fully mastered Fleury's monumental work. He finished his college course at Angers, where the writings of Count de Maistre exercised a lasting influence on his mind. He was ordained priest in the seminary of Le Mans October 7, 1827, and was at once appointed professor of theology and secretary to the venerable Bishop De La Myre. In the familiar intercourse with this saintly prelate, whose mind was deeply rooted in the good traditions of ante-revolution days, Dom Guéranger became acquainted with the misery into which through the awful upheaval the Church of France had fallen.

In the bishop's residence he saw for the first time the Roman Missal and Breviary. He was so attracted by its sublime character that he besought the bishop to permit him their use in preference to the Diocesan rite. This was the first step in a long-sustained struggle against the Gallican liturgies.—He realized that single-handed he could not grapple with the Gallican Separatism; the only possible solution, in his mind, was to unite to himself a body of men and with them demonstrate in a practical manner the glory of the Roman Liturgy.—As a means to this end he resolved to re-introduce into France the Benedictine Order.

In 1833 he purchased the deserted Priory of Solesmes and began with some friends to live according to the Rule of St. Benedict. But in spite of his zeal he discovered that the lack

of a living monastic tradition would prove an insurmountable obstacle to a successful inner development. Hence in 1836 he went to Rome and entered, as a humble novice, the Abbey of St. Paul, where he made his monastic profession July 26, 1837. He then returned to his flock in Solesmes. Pope Gregory the Sixteenth appointed him Abbot of Solesmes (October 31, 1837), and Superior General of all the Monasteries to be founded in France.

The zeal with which the young abbot labored for a revival of ecclesiastical life exercised a special influence upon his friend Père Lacordaire, who had been a witness of Dom Guéranger's profession in Rome, and had ever since felt a desire to restore to his country the order of the Friars Preachers.—All the world knows that in Lacordaire we admire, not only the greatest pulpit orator of the nineteenth century, but also the energetic promotor of the Dominican Order in France.

Dom Guéranger's influence, like a charm, gradually affected the entire Benedictine Order: new fire and new fervor radiated forth from Solesmes. The three volumes on Holy Liturgy were but the forerunners of his classical work, "The Liturgical Year," now complete in fifteen volumes. Owing to the marvelous activity of Dom Guéranger, sixty dioceses of France that had followed the Gallican liturgies, returned to the Roman Rite, and adopted the Roman Missal and Breviary. Little wonder, therefore, that Pope Pius the Ninth, at an audience granted to Dom Guéranger, hastened towards him with outstretched arms, exclaiming: "Here comes the restorer of the Roman Liturgy to France," and that the same Pontiff, at Dom Guéranger's death (January 30, 1875) issued a special Brief to commemorate the merits of the illustrious Abbot.

At the time of the refounding of the Solesmes monastery Dom Guéranger's monks were obliged to make experimental use of the imperfect edition of chant books which was then available. But the Abbot soon saw the waste of energy involved in trying to animate a skeleton. Accordingly he singled out Dom Jausion, and added later Dom Pothier, to get busy in the libraries of the great cities, Paris, Le Mans, Angers, examining closely a large number of manuscripts and making copies of them. Unfortunately Dom Jausion died in 1870, but Dom Pothier threw himself with renewed ardor into the task. One of his disciples says, "He would read ancient and modern theoretical works, follow the discussions of musical scholars, study the manuscripts, reproduce the neums, take notes, copy entire Graduals."

A memorandum drawn up, corrected and enriched with additions made under the direction of Dom Guéranger, became *LES MELODIES GREGORIENNES*, which at their appearance in 1880 marked an epoch in the history of the chant. This book, in which the solution of all questions touching the chant is either definitely given or at least foreshadowed, has been the basis of all work done since in the direction of elucidating these questions.

As early as 1866 the Gradual and Antiphoner had been ready for print, but Dom Guéranger wisely preferred to wait. "Such work as this," he said, "ought not to be published prematurely." Dom Pothier was to spend many more years in comparing the manuscripts; the Gradual did not appear till 1883, and the Antiphoner in 1891.

In the work of Solesmes we find exemplified the elements of success. The several attempts at restoring the traditional chant that coincide with Dom Guéranger's activity, were isolated efforts and came to a premature end. Solesmes, on the other hand, developed into a school, with new monks added as time went on; from twelve to fifteen ably trained men have been working up to the present day under the famous Dom Mocquereau, who succeeded Dom Pothier. The monks in the "Gregorian Laboratory" study the manuscripts which come to them from the brethren visiting the numerous libraries, and often photographing entire codices. In this way work can be produced in accordance with a progressive scheme, subjected to the scrupulous supervision of a manifold control, and edited with perfect consistency. The conditions requisite for a thorough restoration of the Gregorian Chant have thus been providentially provided by the combined efforts of a monastic community.

But this is not all; the notes themselves are but dead material; they must be enlivened and interpreted.—Canon Gontier, the friend and first follower in the footsteps of Dom Guéranger, and one who delighted to assist at the monastic offices, noticed how the famous Abbot managed to give the Gregorian melodies an accent and rhythm the existence of which no one seemed to suspect. He received there, as it were, a revelation. He set to work and published "the rational method" (See Chant Lesson of this issue).

Thus Dom Guéranger, after putting forth the true principles of the melodic reconstruction of the chant, laid also the first foundations of its rhythmic revival.—When Canon Gontier defined chant as "an inflected recitation in which the notes have an unfixed value, the

rhythm of which, essentially free, is that of ordinary speech," he merely repeated what he had discussed with his illustrious friend.

Referring to the daily practical work in the choir, Abbé Dabin says: "The Benedictine is not merely a worker with a fine equipment, he is by vocation, predestination and business first and foremost a SINGER . . . Now it is with chant as with virtue. If an ounce of practice is worth two pounds of theory, one day in the choir of a monastery will teach more, to him that has ears to hear, than will the researches of the most learned students."

We certainly owe a debt of gratitude to Divine Providence for having given growth to the little seed which was planted a hundred years ago in a deserted monastery of France, and which since has grown into a tree so large that the birds of heaven dwell therein and chant the praises of the Most High.

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON VIII.

GREGORIAN CHANT CONSIDERED AS "SPEECH SONG," ILLUMINATING LATIN PROSE.

94.—What difference is there between poetry and prose?

Poetry apprehends ideas by imagination and interprets them in verse. Prose is the straight forward and ordinary language of men in speaking and writing.

95.—When is poetry (verse) employed?

When man is in an exalted mood and wishes to express extraordinary feeling.

96.—When is prose employed?

When man wishes to express sentiments that exclude the play of imagination.

97.—In what style is Holy Bible written?

Holy Bible is written in the sublimest prose.

98.—Which kind of music is particularly adapted to be joined to the sacred words of Holy Bible?

The kind of music best adapted for this sublime purpose is the Sacred Chant.

99.—Can you mention some reasons that qualify the Sacred Chant for this sublime purpose?

1) Chant lends itself unselfishly to the free rhythm of speech.

2) It embellishes the sacred words by employing musical motifs.

100.—What is meant by "musical motif"?

By musical motif is meant a melodic theme characteristic of the sacred text.—The Gradual as well as the Antiphoner offer an immense wealth of melodic themes.

101.—How are these themes developed?

They are developed in an almost endless variety by inversion, extension, contraction, repetition, transposition, etc.

102.—How is unity of style obtained in a composition?

Unity of style is obtained principally by the formation of cadences.

103.—What is understood by cadence?

Cadence (from the Latin *cadere*—to fall) denotes an inflection of the voice such as is suggested by the division of a sentence into its constituent parts. Thus the main inflection occurs at the end of a sentence; a lesser one at the end of a clause, and a still smaller one at the end of a phrase. Each of the eight chant modes has its own characteristic way of forming the cadences. These tonal patterns are called *repercussions*; they are freely repeated, especially in the elaborate chants, such as Gradual, Alleluia, and Tract.

Note: It has already been stated that in Chant the words are not repeated, but only the motifs.—The reason for this lies in speech itself.

104.—Why has the designation "speech-song" been given to Gregorian Chant?

For the very purpose of stressing the truth: that Chant is oratorical in its very essence.—"The liturgical text, proposed for the understanding of the faithful, is clothed with suitable melody, in order to increase the devotion and to dispose the hearts of the faithful to receive a fuller measure of grace."—Hence the purpose of Chant differs from secular music just as much as the architecture of a cathedral differs from that of a concert hall.

Rhythm versus Melody.

105.—Which element in music addresses itself foremost to our spiritual perception?

The rhythmic element, i. e., the well regulated movement.—The rhythmic forms stand in an interior relation to man's inner life.—The affections of the human heart are themselves movements (excitations); the prayerful rhythm of the sacred music rouses into action feelings which were less strong.—We give expression to this truth when we say: "I was just carried away," or "I was deeply moved" by those hallowed strains.

106.—How does it come that the tonal (melodic) element is inferior to rhythm?

"It is due to the presence of rhythm that a series of sounds emerges from shapelessness

and chaos, and, awakened to life, develops into a musical idea." (Mathis Lussy, "Musical Rhythm.")—The mere tonal line is a passive element, lifeless and meaningless; it creates no interest and has no beauty; it is a mere corpse.—The moment however rhythm enters into that tonal line, all is changed: there is life and form and beauty.—Rhythm is therefore the soul of melody; it is the quickening and shaping element, the spiritualizing power.

107.—What conclusions follow from these considerations?

1) "The freer the rhythm, so much the greater the spiritual value of music; Chant has the freest rhythm imaginable: hence it is a form of music eminently spiritual."

2) "That art is most desirable which obtains the greatest results by the simplest means; Chant makes use of the simplest means; hence it is the best form of music for the purpose intended."—(The purpose is: to set prayer to music).

The Act of Breathing and Its Twofold Significance.

108.—What significance attaches itself to the act of breathing?

The act of breathing is not only suggestive of time, but also of rhythm.—"The process involved in taking breath consists of two physiological actions: inspiration and expiration.—Inspiration typifies action; expiration typifies rest or pause.—Expiration is symbolized by the strong down-beat, the thesis or accent syllable. Inspiration corresponds to the weak, or up-beat, i. e., the arsis, or unaccented syllable." (Mathis Lussy.)

109.—How are double or triple times produced?

"Double and triple times alike are spontaneously produced by the act of breathing.—when a person is walking slowly or rapidly the processes of inspiration and expiration follow one another at regular intervals as in two-beat time. On the other hand, during sleep or any quiescent state, the time elapsing between expiration and inspiration is twice as long as that between inspiration and expiration. This not only suggests triple time but supplies the germ of rhythm, the double length of the expiration giving the impression of a break or rest.—Thus is explained the fact why composers prefer triple time for Adagios, while double time is preferably chosen for Allegros." (Mathis Lussy.)

110.—Why do double and triple time, as suggested by the act of breathing, involve an up-beat?

"The reason is obvious; before giving back, we must take. The first act of a human being

on entering the world is to INSPIRE, to take in air; the last act, to EXPIRE, to give back the last breath. That is the supreme rest." (Mathis Lussy.)—This is why the musical phrases of all nations end on the first beat of a bar.

111.—Which master-mind has exercised the greatest influence on the rhythm of modern music?

The genius of Beethoven. — "Beethoven never esteemed melody as the ultimate formula of musical speech; in him the nature of rhythm awoke for the first time in an elementary significance. He not only rhythmizes like his predecessors—that is to say, he not merely shapes rhythmically—but he shapes the rhythm. . . . He hearkens to nature . . . his rhythm is elementary in force, it is picturesque . . . the product of his own personality . . . Beneath the surface of our life the rhythmic volcano is more active than ever before. Melody is too sweet, tone-color too adventitious (casual), harmony too ingenious, as contrasted with the primitive power of rhythm, that throbs in the heart-beats of revolutionary epochs, as once with Beethoven, in our day with no one." (Oscar Bie, in THE MUSICAL QUARTERLY, July, 1925.)

112.—Where can we principally observe the manifestations of revolution in rhythm?

In Society circles. "Today the rhythm has become the essential matter, and the melody even copies its antics. Formerly the violin took the lead; now, the drum and traps. A drop of negro blood is still in evidence. There is a primitive, unspoiled something, a bit of ethnology, in the noise of this music (Jazz), that is not merely external sensation, but a sign of the times. Never before has naked rhythm possessed like significance." (Oscar Bie, *Ibidem*.)

113.—Can you quote an analogy from history?

"Just as the dance-forms, in Bach's time, were symphonically elaborated, the rhythmic life of the dance is today assuming surprising significance in an important branch of musical production. The audacious fling of jazz, the buoyantly elastic sweep of its motley harmonies, the demonstrative imagery of its melodies with their rhythmical lineaments, have awakened in a number of composers a vein of fantasy that already promises to become a Style. Once again the music of the dance is setting the pace for her older sister (music); rhythm has been discovered therein, and cultivated. This is the first step on the road." (*Ibid.*)

114.—In what manner is Gregorian Chant affected by a rhythmic revolution?

Like a mighty rock in mid-ocean, Gregorian Chant stands unaffected and unshaken. The ever varying rhythmic waves of centuries rise and fall, come and go, as fashion and taste will have it; chant-rhythm alone is unchangeable, because it rests—not on the arbitrary rhythm of dance, march, and glee-song—but on the rock-bottom foundation of language itself.

115.—Is there any way of tracing historically the present development of chant-rhythm?

The question of chant-rhythm has been decidedly in the foreground for many years, nay, it has been the burning question since the days of Pius the Tenth. The problem is theoretical rather than practical in the sense that NO NEW rhythm has to be established. In the golden age of chant very little was said about chant-rhythm; there was a living tradition, "everybody did it"; then came a gap of 400 years and—now—is the period of revival with the ever recurring question: "How did our forefathers do it?"—Some sixty years ago there were those who asserted: "Chant has NO rhythm." They perhaps meant to say that, what they heard of chant, had no rhythm.—We have stated above that a mere tonal line without rhythm is a corpse.

A tradition has it that the first dawning of a spirited rhythm dates back to about 1840.—When the famous Dom Prosper Guéranger, who restored the Benedictine Order in France, chanted the Pater noster in Vespers, as prescribed by St. Benedict, chapter 13 of his Rule, every listener was struck by the unusual manner in which he sang it; the simple melody was enhanced by a rhythm wonderfully spirited and prayerful. The abbot encouraged his monks to chant the Gloria, Credo, and by and by all the chants, in a similar, lively rhythm. Guests and chant-lovers were deeply impressed when hearing the new mode of rendering the ancient melodies.—Canon Gontier of Le Mans published in 1859 "Methode raisonnée de plain-chant," the first manual of its kind, truly "rational and judicious." The book embodies the results of many conversations with his friend, Dom Guéranger, as well as the constant observations of the practical development in the daily chanting. The famous abbot wrote, August 1, 1859, to Canon Gontier: "I hasten to congratulate you for the service you render our churches by publishing the ONE AND ONLY CORRECT METHOD of singing the Gregorian Chant. The publishing of your enlightened treatise is a veritable boon."—All the world knows how subsequently the Monks of Solesmes became the restorers, not only of the traditional melody, but also of its rhythmic

interpretation. The names of Dom Pothier and Dom Mocquereau will remain inseparably connected with this grand achievement.—Referring to Dom Pothier's classical treatise, LES MELODIES GREGORIENNES, which appeared in 1880, a non-Catholic scholar said: "Dom Pothier's work is paramount in importance with the discovery of America."—It is also worthy of note that the rhythmic principles voiced in Canon Contier's "Methode Raisonnée," in 1859, were upheld as fundamentals in the subsequent rhythmic treatises by the Solesmes Monks.

The Organ

By Mr. Philip Wirsching.

SPECIFICATIONS FOR ORGANS.

THE preparation of specifications for organs is a matter that requires years of experience and mature judgment. Organ committees or individuals who are confronted by the task to select an organ suitable to their church's needs, will do well to invoke the advice and assistance of an experienced organist or organ builder in whom they have implicit confidence, and have him prepare the specification for the organ contemplated. It is but fair that for such services the organist should be paid for by the church.

The question arises, "What size organ is required for our church and needs?"

Mr. Joseph J. Dreher, Organist of Sacred Heart Church and Principal of Sacred Heart Parochial School, Dubuque, Iowa, called the attention of the writer to a formula, evolved by Ingeneur Ehrenhofer of Vienna, Austria, which is as follows:

$$n = \frac{A}{50} + C$$

where n = number of stops, (minimum)

A = the number of persons accommodated by the building without crowding, and

$C = + 2$, in churches accommodating 300—2,000 persons,

$C = 0$, in churches holding 2,000—3,000 persons,

$C = - 2$, in churches accommodating 2,500—3,000 persons.

According to this formula, in a church accommodating 600 people, an organ should have

at least $\frac{600}{50} + 2$, or 14 sounding stops, a

church, seating 2,200 people $\frac{2200}{50} + 0$, or 44 stops.

A church seating 2,700 people— $\frac{2,700}{52}$ —

2 or 52 stops.

Ehrenhofer has formulated this formula as a result of many years of *experience*. It is, therefore, not a scientific formula or one based on theory. Furthermore, good and poor acoustics of a church must be considered. No organ, however, should have less than seven (7) or eight (8) sounding stops and two manuals.

Seidel, in his book, 'Die Orgel und ihr Bau' (quoting from another source), gives the following schedule: For churches, accommodating from 200 to 300 people, eight to ten stops, 400 to 500 people, twelve to sixteen stops, 1,000 to 2,000 people, twenty to thirty stops, as minimum number.

In order to give an organist a command over a greater variety of tonal effects, and where financial conditions warrant it, the number of stops and manuals may be increased to meet the legitimate demands of art. The kind of stops is also a great factor.

We give herewith the specification of a small two manual organ, recently installed in St. Agnes Church, Dayton, Ohio, as a sample of economy in space required by such an organ, moderate in cost and wonderful variety of tone and combinations, which was made possible only by the use of the modern electro-pneumatic action. The specifications are the result of several exchanges of views and consultations of Dr. Wm. J. Wohlleben of the University of Dayton and organist at St. Agnes Church, Brother Robert Holzmer, Musical Director of Mount St. John and Organist at the Chapel of Mount St. John and the writer of this article.

This organ, called by many a little 'gem,' and by Dr. Wohlleben 'our little Cathedral organ,' opens a new era in the building of effective small organs for many churches.

Specification
of the Organ in St. Agnes' Church, Dayton, Ohio.

**Two Manuals, 61 Keys each, Compass CC to c4,
Pedal, 32 Keys, Compass CCC to G.**

Great-Organ.

- 1.8' Open Diapason, Metal, 61 Pipes.
- 2.8' Melodia, Wood, 61 Pipes.
- 3.8' Dulcina, Metal, 49 Pipes, and 12 lowest from No. 2.
- 4.8' Bordone amabile, 61 Notes, interchangeable with No. 6.

5.8' Salicional, 61 Notes, interchangeable with No. 7.

Great to Great 16'.

Great to Great 4'.

Swell to Great 16'.

Swell to Great 8'.

Swell to Great 4'.

Three Combination Pistons and Release.

Swell-Organ.

6.8' Bordone amabile, Wood, 80 Pipes.

7.8' Salicional, Metal, 49 Pipes, and 12 lowest from No. 6.

8.4' Flute d'amour, 61 Notes from No. 6.

9.8' Oboe (Synthetic), 61 Notes.

Swell to Swell 16'.

Swell to Swell 4'.

Swell Unison off.

Tremolo.

Three Combination Pistons and Release.

Pedal-Organ.

10.16' Bourdon, Wood, 12 Pipes and 20 Notes from No. 6.

11.16' Lieblich Gedeckt, from Nos. 10 and 6.

Pedal Movements.

Balanced Swell Pedal for all stops except No. 1 and 10.

Balanced Crescendo Pedal.

Great to Pedal, Reversible.

Accessories.

Blower and Generator for supplying wind and current for the organ and action.

Console detached.

Organ Case of appropriate design harmonizing with the interior architecture of the church.

Entire action of organ, Electro-Pneumatic.

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

First Part.

LITURGY AND THE CHURCH YEAR.

I. LITURGY.

1. What is the meaning of the word "Liturgy"?

ANS. The word "Liturgy" is derived from a Greek word signifying "public work"; a person who was employed in a public office was called "Leitourgos" by the Greeks.

2. What is the meaning of the word "Liturgy" in the language of the Church?

ANS. In the language of the Church the word "Liturgy" from olden times designated the public divine worship as established by Christ and the Holy Church; now we apply the word in particular to the Holy Sacrifice of the Mass.

3. How is Liturgy or Mass divided?

Ans. Mass is divided into High-Mass and Low-Mass.

4. What is the distinguishing feature of High-Mass?

Ans. High-Mass has, among other things, this distinguishing feature that certain prayers are sung or at least recited aloud.

5. What do we call the prayers which are sung?

Ans. We call the prayers which are sung, *liturgical chants*.

6. Who sings the liturgical chants?

Ans. The liturgical chants are sung partly by the officiating priest, partly by the choir.

6. May the congregation assembled in church sing certain liturgical chants instead of the choir?

Ans. The congregation may sing certain liturgical chants, as for instance the Responses and the ordinary parts of the Mass, and it is even the desire of the Church that the people should take part in the liturgical singing.

7. Why are certain prayers of the solemn Liturgy sung?

Ans. Certain prayers of the solemn Liturgy are sung:

- 1) Because by singing we do greater honor to God, and we pray with greater devotion than by ordinary speech.
- 2) Because the faithful assembled in church feel a spontaneous impulse to sing.
- 3) Because the singing of properly trained voices is a good and meritorious work.
- 4) Because, as S. Ambrose says, we sing what our mind has grasped well, and what we sing, our mind grasps all the better.
- 5) Because, by singing, the minds of the faithful are preserved from idle and distracting thoughts.

8. What are the liturgical chants sung by the choir?

Ans. The liturgical chants sung at divine service are the common and public (liturgical) prayers of the entire congregation.

9. What are the people to do when they are not engaged in the singing of the choir?

Ans. The people not engaged in singing should recite the liturgical prayers privately.

10. Why is this liturgical prayer preferable to other prayers?

Ans. Because the liturgical prayer has the distinction of being the best and most beautiful prayer at divine service, as it has been

made up by the Church upon the inspiration of the Holy Ghost.

11. What is the main ordinance of the Church regarding the liturgical chants?

Ans. The Church ordains that all the liturgical chants should be sung entirely, or at least recited in an audible tone of voice.

12. How are the liturgical chants divided, and what are they called?

Ans. There are two kinds of liturgical chants: the Ordinary and the Proper of the Mass. The Ordinary contains the stationary chants, to-wit: the Kyrie, Gloria, Credo, Sanctus, Pater noster, Agnus Dei and the Responses; the Proper which varies at every Mass, consists of the Introit, Gradual, Offertory, Preface and Communio.

13. Has the word Liturgy another meaning, and what is it?

Ans. Yes, the word Liturgy denotes also the rules or laws of the Church, which prescribes the manner in which the divine service should be conducted; these rules or laws are called "Rubrics."

14. What manner of speaking is employed in this regard?

Ans. In this regard we can say: the Liturgy is strict, this or that is commanded or forbidden by the Liturgy, this or that is liturgical or nonliturgical, etc.

15. When is a High-Mass called liturgical?

Ans. A High-Mass is called liturgical when everything in word and song is recited and performed precisely as the precepts of Liturgy, and the decrees of the Church prescribe.

16. What for example renders a High-Mass unliturgical?

Ans. A High-Mass may be rendered unliturgical in various ways, for instance:

- 1) by singing parts of the Ordinary or Proper of the Mass in the vernacular;
- 2) by omitting the one or other text that should be sung or at least recited;
- 3) by skipping parts of the Gloria or Credo;
- 4) by allowing a wordly style of music in church, etc.

17. How should we regard the precepts of Liturgy?

Ans. We should have a very high regard for the precepts of Liturgy, because in their principle they are of divine origin; Jesus Christ himself laid their foundation, and commissioned His Apostles and His Church to develop them. No one, not even a Bishop, may of his own accord make any alterations.

II. THE CHURCH YEAR.

1. What is the Church year?

Ans. The Church year is that period of time in which the Catholic Church commemorates in her public worship the mysteries of our faith, and the events of our redemption.

2. When does the Church year begin and close?

Ans. The Church year begins with the first Sunday of Advent, and ends with the last Sunday after Whitsunday.

3. Which are the most important mysteries and events of redemption commemorated in the course of the Church year?

Ans. During the Church year we commemorate the birth and resurrection of Jesus Christ, and the descent of the Holy Ghost; hence Christmas, Easter and Whitsunday are the principal feasts of the Church.

4. Is the celebration of any one of these mysteries limited to one festival day or week?

Ans. No; the celebration of these mysteries is not limited to one day or week, but each is preceded by a time of preparation, and followed by a time of subsequent observance.

5. How is the Church year accordingly divided?

Ans. The entire Church year is divided into three seasons or tides, to-wit: Christmas-tide, Easter-tide and Whitsun-tide.

6. How long does each of these three seasons last?

Ans. The Christmas-tide lasts from the first Sunday of Advent to the last Sunday after Epiphany, the Easter-tide from Sunday Septuagesima to the feast of Ascension, the Whitsun-tide from the feast of the Ascension to the last Sunday after Whitsunday.

7. What is the object and purpose of the Church year?

Ans. The object and purpose of the Church year is, to put before our minds the mysteries of the life, death, and resurrection of Christ, and the divine workings of the Holy Ghost in the Church founded by Christ.

8. Are the festivals of the Church only to remind us of what happened many years ago?

Ans. No; the events of our redemption are not only commemorated, but actually renewed and repeated.

9. How is this brought about?

Ans. This is brought about

- 1) by the most holy sacrifice of the Mass;
- 2) by the real presence of the God-man in the most holy Sacrament of the Altar;

3) by the administration of the holy Sacraments;

4) by the preaching and teaching of the doctrines of Christ.

10. Why are the same events of our redemption put before our mind year after year?

Ans. The same events of our redemption are put before our mind year after year

- 1) in order that we may be constantly reminded of the works of God;
- 2) that we may again and again receive the graces peculiar to each feast;
- 3) that our hearts may be lifted upwards to heaven where we shall forever and ever behold Him whom we worship here on earth.

11. What other reasons can be assigned for the establishment of the Church year?

Ans. The Church year has been established

- 1) in order that the works of divine mercy and love enacted in regular succession may be all the more deeply impressed upon our memory, and solicit our gratitude;
- 2) in order that the example of Jesus Christ and His saints be continually kept before our eyes and enhance our solicitude for our own salvation;
- 3) in order that there may be an appropriate variety in our divine service, and that we may assist at it with greater joy.

12. Where do the various seasons and feasts of the Church year find expression?

Ans. The various seasons and feasts find expression pre-eminently at the festival Mass in the Prayers, Lessons, and variable chants.

13. Are there many festival Masses?

Ans. There is a large number of festival Masses, since every feast of our Lord, and the feasts of many of the Saints have proper Masses.

14. What other days have proper Masses?

Ans. Besides these feasts, every Sunday, every fast day and the Ember days have proper Masses.

15. Does the Church wish that the festival chants should be sung?

Ans. The Church requires that the chants should be sung because it contributes to the honor of God and the edification of the faithful.

16. What feast may be regarded as the closing festival of the Church year?

Ans. The feast of All Saints (Nov. 1) may be regarded as the closing festival, the "harvest feast" as it were, of the whole Church year.

(Continued.)

Two Conventions of Organists

Chicago, Ill., Aug. 16, 1925.

To the Editor:

It may be of some interest to our Catholic organists to hear of the doings of two conventions of organists. The American Guild of Organists convened in Chicago, June 16, 17 and 18, and the National Association of Organists met in Cleveland, August 4, 5, 6 and 7. All of the great organists of the country and some of other countries are on the membership lists of one or both of these organizations. The National Association has 1,100 members.

The theater organists have a union of their own.

At these conventions there are papers read on Choir Training, Organ Playing, Organ Building and Planning.

There are demonstrations of choir singing, organ construction, and of the latest improvements in organ planning. Also, there are three or four recitals of organ music from the 15th to the 20th century. Then there is the pleasure and inspiration of meeting old friends and great organists from Portland, Maine, to Portland, Oregon. Here we have musicians who teach organ counterpoint and composition at our great music schools and universities.

On the programs this year we had names like Eddy and De Lamar of Chicago, Jennings and Johnston of Pittsburgh, Kraft, Bullis and Riemschneider of Cleveland, Goodwin of St. Paul, Courboin of Philadelphia, and many others, including some splendid players of the fairer sex.

The organs played on were all of four manuals, one of five manuals, a \$100,000 instrument, all by the prominent builders of this country and Canada.

As for the status of the organists, they have approximately what would be called a university degree. The examinations for the degrees are in organ playing of different works, in sight-reading, score-reading in the old clefs, transposition, harmony, counterpoint, figured bass and a few more useful things. It may here be inserted that this all requires many years of study and practice and an outlay of a few thousand dollars in each case.

But all these things are done because there is a demand for it all. Likewise, there is an adequate return on the investment. It is true also that Protestants and Jews must go to many expedients to get their people into their temples, and good singers, organists and organs are a necessity.

Perhaps it will do us good to ask ourselves, "What have the Catholics to show?"

We had a St. Caecilia Society, but the interest in the principles of church music for which it stood was not sufficient to keep it alive. The Caecilia barely existed, and let us hope the people whom it concerns and benefits will support it as it deserves.

An organist can be known by the condition of his organ and his library without hearing him play. I will not pursue the thought any farther. However, I may say that there is much need for improvement. Unfortunately, any suggestions to better our church-music must include hard work, money and sacrifices. Shall we or shall we not?

Yours, ALBERT SIEBEN.

Regarding Children's Choir

My dear Mr. Singenberger:

In order to carry out systematically the desire of the late Holy Father Pius X to bring back again the early Christian way of assisting at Mass, whereby priests and people are in close union of prayer and chant, the school children are the most promising material to begin with. The idea is not to select just a few talented children and drum a melody into their ears, which is comparatively easy, but to make a whole school sing, all the children. By systematic training all children can be taught to sing the Gregorian masses from notes, and sing them well. Hitherto it has been almost a general custom to train only girls to sing in the churches; only girls receiving books and the real liturgical material, the boys were neglected; it is so much easier to teach willing girls because, as a rule, the boys are "bashful singers" and slower to make headway for immediate needs. I am a great admirer of the Justine B. Ward method as taught in the Pius X Institute of Liturgical Music, Sacred Heart Convent, New York City. It is an old German method in a new and cleverly developed form. I had been studying privately for years along these lines and combed the book markets for the best text books on teaching the art of singing to children, when I came across the Justine B. Ward method through an extension course given in St. Paul, Minnesota, by a representative teacher of the Pius X Institute. I then went to the headquarters in New York to take a Normal Course and witnessed most astonishing results. Thus I became convinced that this is the best method so far devised, proceeding from the principle: "Music notes are symbols of sounds and symbols mean nothing unless they are understood."

The average country choir consists mostly of singers who sing by ear, that is, they learn to sing a High Mass by hearing the organist playing the melody; the notes mean nothing to them. A choir master might just as well hand them a Chinese laundry ticket. The staff notation gives them a hazy idea of the rising and falling of the melody, but they have no conception of the exact pitch, they cannot read notes. This seems to be the average condition of country choirs with few exceptions. Listening to children's choirs being drilled, but not trained, by making them repeat parrot-like parts of a song until they have acquired a mechanical rendering of the melody, it occurred to me that the teaching of the music symbols on staff notation is too far above the children's capacity to understand without a more reasonable foundation. Why attempt to teach algebra before arithmetic, or shorthand before longhand? That is what teaching the letter-names amounts to in the study of staff notation. Symbols must be understood or they mean nothing.

The Justine B. Ward method starts out with the number system. It gives the notes their names do, re, mi fa, sol, la, ti, do, and expresses them graphically with the Arabic numbers, 1, 2, 3, 4, 5, 6, 7, 8. Any child can read numbers after being two weeks in the baby class. Now, since the numbers are the same identical symbols as the notes on the staff, they serve the same great purpose of guiding a child already in the first grade of the grade school to sing from notes presented in numerical form, with exact pitch and rhythm.

Eye and ear are trained at the same time, and also the hand to write the numbers while they sing the number notes. This gives the children a

wonderful technique in writing numbers; while they look at the numbers the ear hears mentally the pitch of the number notes. On the other hand, while a child hears melody hummed and listens intelligently he copies simple melodies in numbers like shorthand. He learns to know the Tonic Chord 1, 3, 5, 8, as the Do family; 4, 6, 8, as the Fa chord; 5, 7, 2, as the Sol chord, and learns not only the names of the notes of the scale but also their character. All this interesting information is then illustrated with colored designs to assist the eye to visualize the tones.

I next teach the character of the scale tones, the strong and weak notes, bringing out the Tonic chord as the Do family, 1, 3, 5, 8; the Fa family 4, 6, 8; as the subdominant chord; the Sol family 5, 7, 2, as the Dominant chord; all high sounding terms are avoided, and every abstract idea made concrete before the child's mind. Illustrative devices are constructed; for instance, a stairway with 8 equal blocks, like a house stairway, and then the music stairway with two different steps 3 to 4 and 7 to 8, and a danger zone attached to the Mi, Fa and Ti, Do steps. The children climb up with their fingers and feel the scale; they close their eyes and feel the scale as a blind man would to acquaint himself with an extraordinary stairway. A perfect picture is created in the minds of the children, they see the steps and then hear the characteristic half steps. The tones are then hummed and sung on different vowels, while a group will answer the same by singing their names. Thus the children are obliged to think while they listen to what they hear, and write down the notes in the quickest possible way, in numbers.

It would take too long an article to point out the wonderful advantage of the thorough foundation the Ward method lays for advanced singing. The whole harmony is based on mathematics, and mathematics is learned first with arithmetic followed by algebra; so the music reading and writing system adapted to the child's capacity, from the first baby class up to the higher grades, starts out with numbers and then adds the letter-names.

Now a word on the practical use of the Ward method in church and school. In Holy Trinity Church in New Ulm we now have a children's choir of 350 well trained singers from the 5th, 6th, 7th and 8th grades.

When I started here to introduce the Ward method with 20-minute periods every other day in all class rooms, I had to prepare the children for immediate service in the church, to sing the Requiems, weekday High Masses at weddings and funerals and Benediction. I had to make the Ward method flexible for the upper grades, and advance many steps faster than I liked, in order to give them the benefit of a thorough foundation. The method proved a wonderful help. After two years and six months the children sing the Missa de Angelis, the Requiem, the Jubilo Mass (De Beata), the Blessed Virgin Vespers, Singenberger's Mass in D, a large number of English and Latin hymns and social and patriotic songs. First the text was explained and the children taught to read the text intelligently. Good reading is the foundation of good singing. Holy Mass was illustrated with the beautiful colored slides of the Jesuit Father Keith of Chicago; all ceremonies were explained and the part the singers take in High Mass brought out in concrete form, by showing pictures where the priest-celebrant converses with the faithful present; then the melody was surveyed and its charac-

teristic descriptive strain emphasized; next the melody was transcribed into numbers, and from these symbols immediately sung at sight. In classes where the staff notation was explained the children had to find the position of Do or Fa or Ti by giving the memory cues; the last flat always points to the position of Fa (4), the last sharp to the position of Ti (7), and the bare treble key gives the Do sign, middle C—and then the fun started to find the rest of the disguised numbers. Each staff notation is considered by Ward music students as disguised numbers. Let the children first copy a song from the staff notation transcribing it into number notation with divided measures. For example, "America" looks like this:

$\frac{3}{4}$ Key Note (1) is F . . . that means in the Key of F.

	1 1 2	7 . 2	3 3 4	3 . 2 1	2 . 7	1 . .	
	5 5 5	5 . 4 3	4 4 4	4 . 3 2	3 4 3 2 1	3 . 4 5	
6 5 4 3 2	1 . .						

Then the children are asked to change the Do position on the staff and prepare the change of the key note by singing Do (F) on NOO and hold the same pitch by singing Fa, Mi, Re, Do; then they rise 1, 2, 3, 4, 5, 5; Sol, Fe, Sol sounds like Do, Ti, Do. Sol turns into Do and is placed on the second line.

All Church and Patriotic Songs are thoroughly studied and used for vocal reading and transcription purposes. The psalmody of the Vespers offer exceptional vocal material. Just try once with your school children these simple melodies—

I Tone: 1 2 3 4 3 2 3 . . . || 3 2 1 2 3 2 1
 VII Tone: 1 7 1 2 4 3 2 3 || 3 2 1 2 3 2 1 7 1
 VIII Tone: 5 6 8 2 1 || 1 7 1 6 5
 V Tone: 4 6 8 2 1 || 1 . 2 7 1 6

How the children love to sing these exercises! By humming the melodies they are lead right into the spirit of singing the Vesper text. First, I explained each psalm, verse by verse. I looked for appropriate illustrations in Doree's illustrated Bible, also in the Italian Bible, magnificently illustrated and the best I have seen, showing pictures which illustrate, e. g., the Exitus Israel.

After a vivid, realistic story telling of the biblical incident, we read the Latin text, always on the lookout for English words with the same Latin root, as a mental aid to remember the meaning of the sentence, and also noting how the melody pictures the mood of the chanting Israelites. I believe strongly in Visualization (Anschauungs-Unterricht). The humming of the melodies is a great means to keep up sweet singing, and to avoid hooting and shouting. The text having been explained class reading in perfect unison and varying pitch leads to perfect unison of the melody.

The division into two big antiphonal choirs—boys and girls or school and church choir—makes a tremendous effect. Where Sisters and Priest work nicely hand in hand, great things are accomplished for the Church of God.

In another article I will point out how a children's choir can be organized in mission or country parishes, where the priest depends on amateur organists and his own meager musical training in the seminary. The Caecilia will help them.

Sincerely yours,

REV. JOS. A. KERN,
 New Ulm, Minn.



School Music



The Music Memory Contest

By Miss Nell Jacobson.

NO school music activity commands the attention and interest of pupils, parents, and friends more than does the music memory contest. The contest idea is a comparatively new one but it is so gaining in popularity that it is fast becoming a part of each year's program in many schools. The originator is Mr. C. M. Tremaine who is now director of the National Bureau for the Advancement of Music in New York City. The wonderful results of his praiseworthy project cannot be overestimated.

The memory contest goes hand in hand with the music appreciation lesson. Its aim is to give children the ability to identify a given list of standard selections as to title and composer. The contest is especially suitable for pupils in the sixth, seventh, and eighth grades. However, it may extend on through the high school. When several schools compete in the same contest, preliminary contests are held.

From sixteen to twenty-four selections within the pupils' comprehension may constitute the list for the contest held the first year. Each child should have a correct list and should be allowed to listen frequently to the compositions for several weeks before the contest. The analysis of each piece should be given, the life of the composer should be discussed, and the main theme of the composition should be learned and sung. For instance, the Andante Movement of Haydn's Surprise Symphony may be written on the board in the manner suggested by Agnes Moore Fryberger in her "Listening Lessons in Music"—a splendid book dealing with music appreciation. Thus:

"do do mi mi / so so mi - /
fa fa re re / ti ti so - /
do do mi mi / so so mi - /
dō dō fi fi / so - so /"

At least a portion of each piece may be learned in this way and so become a part of the child's musical vocabulary.

After a thorough preparation, the contest may take place as a public affair. Each contestant should be equipped with a pencil and provided with paper. Usually the tension is so high that absolute silence reigns without request. A list chosen from the selections learned may be sung to the children for identification.

If sung, it should be to a neutral syllable. The selections may be rendered entire or in part. A phonograph may also be used for this purpose.

The teacher may announce each number in this way, "Number one—listen!" On the completion of the selection, "Number one—write!" The name of the composition and the name of the composer should be written. (The rule of many contests is to add the nationality.) If the children write simultaneously and turn their papers over after each number is written, it saves confusion and maintains fairness.

Papers should be collected and enough assistance provided to correct them immediately. A concert may be arranged for entertainment during this time. Those who have answered each number correctly but with mistakes in spelling or punctuation should be considered as having perfect scores and should be given special recognition. Prizes consisting of money, medals, or books may be awarded to individuals. In case there are several perfect papers and the judges cannot determine the best, which sometimes happens when the preparation has been very thorough, elimination contests may be held. These can be made more difficult by giving a smaller portion of each piece. When several schools compete, a banner, bronze tablet, or cup may be awarded to the winning school. Much information on the subject of prizes may be obtained by writing to the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. Gold and silver perfect score pins; gold, silver and bronze medals for individuals; and prizes for schools may be purchased at cost from the same source. Money for prizes may be raised by entertainments. It is a happy thought to know that children prefer an emblematic prize to a cash one.

The music memory contest seems such a tangible means for interesting every child, whether musical or otherwise. In fact, there is danger of their being carried away with the idea, to the detriment of their other studies. This, however, can be avoided with a little wise management. Limiting this drill work to certain days of the week will keep their "feet on the ground." Anyway, the list should not be so long as to demand undue preparation. Even if the study for a memory contest is made at the expense of other phases of the music course the results gained are well worth it. It is instrumental in bringing parents and supervisors

together. It encourages the community spirit. It brings better music in the home. (The writer knows individual cases where a child has used his own spending money to buy these better records.) The enthusiasm born of this healthy, wholesome rivalry is not merely temporary. It has a lasting influence in unfolding the works of the great masters. It opens the portals to higher things for our boys and girls.

Below is a list suitable for an initial contest:

Moment Musical	Schubert
Narcissus	Nevin
The Swan	Saint-Saens
Minuet in G	Beethoven
The Two Grenadiers	Schumann
Air for G String	Bach
Liebestraum No. 3	Liszt
Pilgrims' Chorus from Tannhäuser	Wagner
Melody in F	Rubenstein
Spring Song	Mendelssohn
Stars and Stripes Forever	Sousa
From the Land of the Sky Blue Water	Cadman
Deep River	Negro Spiritual
Humoresque	Dvorak
To a Wild Rose	MacDowell
Barcarolle from "Tales of Hoffman"	Offenbach
Anvil Chorus from "Il Trovatore"	Verdi
Blue Danube Waltz	Strauss
Toreador Song from "Carmen"	Bizet
Hungarian Dance No. 5	Brahms

Below is given an additional list:

Quartet from "Rigoletto"	Verdi
Minuet	Paderewski
Poet and Peasant Overture	Von Suppe
My Heart at Thy Sweet Voice, from "Samson and Delilah"	Saint-Saens
Hungarian Rhapsody No. 12	Liszt
Erlkönig	Schubert
Triumphal March from "Aida"	Verdi
Morning from "Peer Gynt Suite"	Grieg
March Slav	Tschaikowsky
Hallelujah Chorus from "Messiah"	Handel
William Tell Overture	Rossini
Meditation from "Thais"	Massenet
Largo from "New World Symphony"	Dvorak
Prelude in C Sharp Minor	Rachmaninoff
Mighty Lak' a Rose	Nevin
Pomp and Circumstance	Elgar
Lift Thine Eyes from "Elijah"	Mendelssohn
Träumerei	Schumann
Valse Triste	Sibelius
Polonaise Militaire	Chopin
Sextette from "Lucia"	Donizetti
Soldiers' Chorus from "Faust"	Gounod
Andante Movement from "Surprise Symphony"	Haydn
Song of the Volga Boatmen	Russian Folk Song
The Waltzing Doll	Poldini
Spinning Song from "The Flying Dutchman"	Wagner

Miscellany

Time tests the works of men as it tries their hearts. In music, as in every other art, what is pure gold comes out of the furnace-heat; the dross is burned away.—*Paderewski*.

When we wish to study a role or a song we have first to master the intellectual content of the work.—*Lilli Lehmann*.

The very talent of an artist is revealed in his ability to detect and understand his shortcomings, and especially in his courage to acknowledge their existence.—*Enrico Caruso*.

It is no man's business whether he has genius or not. Work he must, whatever he is, but quietly and steadily: and the natural results of such work will be always the things God meant him to do, and will be his best.—*Ruskin*.

The older I become, so much more clearly do I perceive how important it is first to learn, and then to form opinions,—not the latter before the former,—also not both at once.—*Mendelssohn*.

Vanity and ignorance are fully displayed when persons avow their dislike of music of which they know nothing; knowledge is necessary to just criticism.—*Pease*.

A well-disposed group of notes in music will sometimes make you weep and sometimes laugh. You can express the depth of all affection by these dispositions of sound; you can give courage to the soldier, language to the lover, consolation to the mourner, more joy to the joyful, more humility to the devout. Can you do as much by lines and colors?—*Ruskin*.

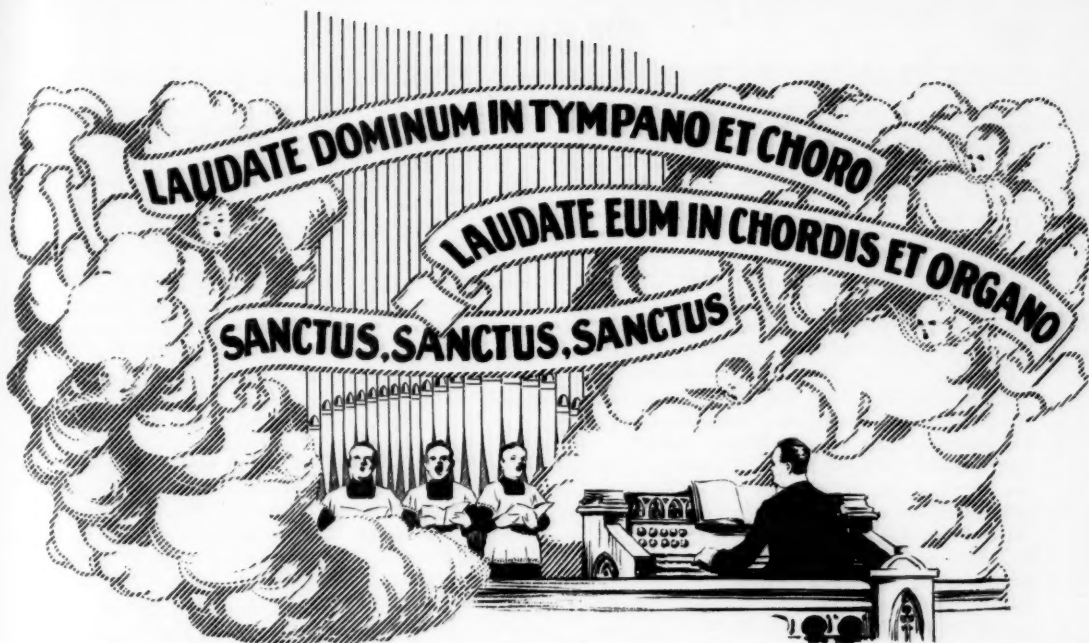
PLEASE NOTICE—

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THE WHY AND HOW OF CHURCH MUSIC.

The Motu Proprio on Church Music and its application

Rev. Joseph J. Pierron.

November 22, 1903, Pope Pius X published his famous Motu Proprio on Church Music. To say that it has accomplished its purpose would be to ignore the facts. Sincere efforts were made to comply with its provisions, but it was also largely ignored. Unscrupulous dabblers and publishers, sailing under its assuring colors, have foisted on an unsuspecting public the very antithesis of what its terms demand. Where it met with good will it has produced lasting results; where it met with apathy conditions are as deplorable today as they were twenty-two years ago.

Meanwhile a new generation has grown up which knows the Motu Proprio largely only from hearsay. It is, however, in force today as when it was first published, the New Code making special reference to it in the respective canon. We deem it well, therefore, to republish it with appropriate comment and explanations.

Pius X.—Motu Proprio.

Inter pastoralis officii sollicitudines, non modo de Suprema hac Cathedra, quam inscrutabili Providentissimi Dei voluntate, licet indigni, tenemus, sed e etiam de Ecclesiis singulis, ea procudubio est praecepit, ut decorem Domus Dei servemus atque, promovamus, ubi augusta Religionis mysteria celebrantur, populusque Christianus cogitur ad Sacramentorum gratiam excipiendam, sancto Altaris Sacrificio adstantum, augustissimam eucharistiam adorandum, ut denique in publicis solemnibus Sacris liturgicis communium Ecclesiae precum particeps fiat. Ne quid igitur occurrat in Templo necesse est, unde fidelium pietas ac devotio avocetur, vel tantum immineatur, nihil in primis quod sacrarum Caeremoniarum gravitatem sanctitatemque offendant, atque ideo Domo orationis Deique maiestate indignum evadat.

Abusus, qui ex hac parte incedere possunt, omnes non attingimus; hodie enim animus ad unum ex frequentioribus convertitur, comque inter difficillimos qui evellatur, talem immo, ut vel illic sit interdum deplorandus, ubi cetera omnia, ob Templi pulchritudinem atque magnificen-

Among the care of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the holy sacrifice of the altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and the sanctity of the sacred functions and is thus unworthy of the House of Prayer and the Majesty of God.

We do not touch separately on the abuses in this matter which may arise. Today Our attention is directed to one of the most common of

tiam, tum ob Caeremoniarum splendorem ordinemque accuratum, et Cleri frequentia, et administratorum Sacra agentium dignitate ac pietate, maximam laudem mereantur. Abusum dicimus de rebus quae ad cantum sacramque musicam spectant.

them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise—the beauty and sumptuousness of the temple, the splendor and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music.

Joseph Cardinal Sarto, Patriarch of Venice, was elected successor of Pope Leo the Thirteenth August 4, 1903, and took the name of Pius the Tenth. Before being raised to the Patriarchate of Venice he was Bishop of Mantua. To him can truthfully be applied the words of the psalmist: "I have loved O Lord, the beauty of Thy House," and "The zeal of Thy House hath eaten me up." Gifted with a fine artistic sense and consumed with the love for Christ and His Church, it was only natural that he should give his first attention to that liturgical art which exercises the subtlest and most powerful influence on the minds of the faithful, namely, Church Music. He speaks as one having authority for he is at home in this subject. When in 1893 he, with many others, was invited to submit to the Congregation of Rites an opinion on the reform of Church Music he was acclaimed by all as the most masterly and competent. As Cardinal Patriarch he repeatedly appealed to Pope Leo XIII for redress in the realm of Church music. It is, however, not as a theorist and critic that his words carry weight but rather as a practical musician. Besides possessing intimate technical knowledge of the King of instruments, he was a good performer on the keyboard, but his greatest asset was his long, practical experience in the classroom as teacher of Church Music, notably Plain Chant, not indeed in its caricatured version of the discredited medicea, which in order to save his luckless defenders may be charitably conceded to have paved the way for the restoration of the genuine Gregorian chant, but which actually aroused aversion in men of artistic temperament* but in its pure traditional form, and which he, as Pius X, happily restored to its rightful position in the sacred liturgy. A contemporary writer† says: "Pius X (as Cardinal Sarto) was one of the most enthusiastic admirers of the traditional Gregorian chant and defended it wherever an opportunity presented itself."

He was teacher of Gregorian chant in the Seminary of Treviso and delighted, even as Bishop of Mantua, to instruct his seminarists in the art of the Chant. August 27, 1903, very shortly after his elevation to the See of Peter, he wrote to the Director of the *Rassegna Gregoriana* (a Roman periodical promoting the interests of the Gregorian Chant): "Convinced, also through lengthy experience, that the pure harmonies of Church Music," etc.

It is this thorough knowledge of the subject, both theoretical and practical, coupled with the supreme authority of his august office which commands attention to the *Motu Proprio*.

The Holy Father in the opening words characterizes the care for the purity and genuineness of Church Music if not directly, at least by implication, as one of the chief tasks of the pastoral office and states the reason for it, although only remotely, in the phrase "maintaining and promoting the decorum of the House of God." The fact that it is one of his first utterances as Chief Shepherd, which deals with this subject, and that he terms the abuse affecting Church Music as "one of the commonest and most difficult to eradicate" only emphasizes its importance.

It is worthy of note that the abuse which is here singled out for correction is not restricted to out-of-the-way country and village churches, where primitive conditions might justly be pleaded as an excuse, but that it is found "in places where everything else is deserving of the highest praise."

Who does not think here of the "fashionable" churches and cathedrals of our large cities, whose published Christmas and Easter programs, featuring concert pieces and the names of non-Catholic soloists, are a scandal even to the average religious-minded Protestant?!

Re quidem vera, sive huius artis ipsa natura mutanti atque varia, sive iudicii ac norum per

And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it

*It is needless to say anything on this topic here as a world library has been written on it and the appearance of the Vaticana has robbed it of timeliness.

†Kathol. Kirchenzeitung, Salzburg.

saeculorum cursum secuta immutatione, sive funesta illa vi, quam in artem sacram ars profana atque theatralis exercet, sive voluptate quam musica directo producit, neque facile debitis finibus potest contineri, sive denique praeiudicatis opinionibus levi opera in rem sese ingerentibus, ac deinde vel in cordatis atque piis haminibus tenacius adhaerentibus, voluntas in id usque contendit, ut a recta via commode aberret, quam sibi statuit consilium, unde ars ad cultus famulatum adhiberetur, et Ecclesiastici canones, Conciliorum generalium provincialiumque iussa, praecepta pluries edita a Sacris Congregationibus et a Summis Pontificibus, qui Nobis praecessere, satis aperte declararunt.

is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical canons, in the ordinances of the general and provincial councils, in the prescriptions which have at various times emanated from the sacred Roman congregations, and from Our Predecessors, the Sovereign Pontiffs.

The causes responsible for the abuse are varied and many. The first of all is the fluctuating and variable nature of the art of music itself.

The subtle nature of music, which makes it a prolific means of emotional interpretation, its insinuating grace (suggestion) which in turn exercises such powerful influence on the human emotions subject it to easy abuse. Like all else music is affected by fashion. The gentle, triple time minuet, had its day, but yielded to the more spirited waltz and the martial square dance. The minuet came back, but it is called waltz, while all forms of present day, popular music are dominated by the jazz one step—"changing tastes and habits."

The fatal influence of the profane arts affects principally those who, though entirely ignorant of the sacred liturgy are entrusted with responsible positions within its scope. Indifferent and also ignorant pastors, from motives which we do not care to discuss, give carte blanche to some artist lady or gentleman whose name figures on occasional programs but who have not the glimmer of an idea about the meaning and purpose of liturgical music. Fate, or the absence of someone more competent, allows them to play a little jazz or sing the latest hit at the monthly meeting of the he-she-its, and forthwith the Church must yield to the superior judgment of the new organist and choir director. Over night the organ loft becomes a misplaced stage and the Church an outraged concert hall. Some years ago we heard such an "artist-ignoramus" disdainfully exclaim: "That Cecelian music is distasteful to me!" Vituperant quod ignorant. Such is the influence of the profane art.

Incredible as it may seem, this transcendent ignorance concerning the purpose and, therefore, the nature of Church music, is by no means restricted to the uninformed lay man; also Reverends under the beguiling captions "very easy and pleasing," "liked everywhere," etc., knock for admittance in behalf of Mass compositions so shallow and trivial that they could not survive in vaudeville. Mass compositions in rocking 3/8 time and traditional piano accompaniment might make a hit in the cabaret, but as Church music they constitute an unpardonable outrage of the liturgical (dogmatic) text.

Ignorant and national prejudice aid the evil. The singers heard it from a man who has an uncle in Pernambuco, who heard it from a merchant who traveled in Zulu land that Church music is dull. Therefore, it is quite useless to investigate any further. Indeed, why should we trouble ourselves with studying new Masses, etc.? Why not sing what everybody knows, and set the Kyrie, Gloria, and everything else to the music of the "banana"?!

Music is international, but like politics, she hath her favorite sons. National characteristics cannot be suppressed; nature will not permit it, but it is a far cry from national traits to the desperate attempts that are being made, e. g., by some of their countrymen, to save the frisky and concerty Masses of Mozart, Haydn, and Beethoven for the liturgy. The fact remains however, that there is a general tendency to deviate from the right rule, and since human nature remains the same the Motu Proprio offers nothing new. General and Provincial Councils, the Sacred Roman Congregations, and the Sovereign Pontiffs have found it necessary time and again to inveigh against the evil. The Motu Proprio only summarizes and states with renewed vigor and clearer terms what has been so often said before.

(Continued.)

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON IX.

THE CHURCH MODES—THEIR CHARACTERISTICS.

108.—What is meant by the word "mode"?

By the word mode is meant first of all tonality, or scale.—The term is used also in the sense of "mood," and then it refers to the tonal coloring which results from the different position of tones and semitones, and their relation to the key-note ("Finalis").

109.—How many modes are there in modern music?

In modern music there are only two modes, the major and the minor.—In the major mode the semitones occur between the third and fourth, and seventh and eighth degrees; in the minor mode between the second and third, and fifth and sixth degrees. But no matter—whether the piece be written in C major or F sharp major, in E minor or in A minor, the position of tones and semitones remains unaltered.—BUT THIS IS NOT SO IN PLAIN CHANT.

110.—How many modes are there in Plain Chant?

There are eight modes; all differing from each other in the succession of intervals.

111.—To how many modes can they be reduced?

They can be reduced to four, according to the four fundamental tones: D, E, F, and G; each of these fundamental tones carries two modes.

112.—How can one and the same tone serve two scales as key-note?

The reason for this lies in the fact that in Gregorian music a scale may appear in two forms, viz, either as an unbroken line of eight tones ascending, or as a broken line with five tones ascending and four tones descending. In the first case the key-note is at the lower end, the same as in the scales of modern music; in the second case the key-note happens to be in the middle of the scale.—The unbroken lines: 1, 3, 5, 7, are called authentic or original scales; the broken (or inverted) lines: 2, 4, 6, 8, are called plagal scales.—An illustration will make this clear.—The tonal lines D E F G a b c d represents the first mode; the component parts are: the pentachord (group to five tones) D E F G a, which forms the backbone of the scale; then there is the movable section a b c d which is called a tetrachord (group of four tones), which is transferred from its position

on high, and added from below, thus A B C D E F G a. (It will be remembered that the "great octave" is written with capital, and the "small octave" with small letters). In either case "D" is the key-note.

113.—What is the purpose of thus "breaking" and "patching up" a scale?

The purpose is no other than that of satisfying a theory.—In days of old tone-successions were treated, not in octaves, but in groups of four (tetrachords), or in groups of five tones (pentachords). When however the system of octaves had begun to establish itself in the musical theory of Western Europe, the Gregorian scales had likewise to be presented as octaves, showing forth however, in each instant the component parts, viz. the stationary pentachord, and the movable tetrachord.

114.—Do the eight Gregorian scales readily lend themselves as drilling material?

No, they do not; they are theoretical rather than practical.—In order to keep the minds from getting confused let the teacher "carve" groups of three, four, and five notes out of the major scale, and drill them as pattern work, ending on any of the four fundamentals: D, E, F, G; thus he will prepare the atmosphere of the different modes.

115.—Admitted that the first mode runs from D-d, does it not follow that the eighth mode has the same range?

Yes, the eighth mode also runs from D-d (the upper tetrachord d e f g of the seventh mode being added below G, but while the succession of intervals is identical in the first and eighth modes, the tonal relations are completely changed. The main impression is created by the interval of the "third," figured from the key-note; thus the minor third d-f, ever present in the final cadences of the first mode, cannot help giving the impression of a minor mode; in the eighth mode all final cadences are formed over G a b, which inevitably gives the impression of a major mode. Hence the first and eighth modes, even though they employ the same scale, are as different from each other as are major and minor scales.—But there is another great difference between the two modes; we have reference to the structure of melody. In the first mode the melody rapidly covers the area of an octave (compare AVE MARIS STELLA); in the eighth mode the melody follows a circular movement, for the very reason that the key-note is in the center.—This same observation holds good for the entire system of chant-scales. Modes 1, 3, 5, 7, show melodic development in an ascending direction: modes 2, 4, 6, 8, exhibit melodic development in a circular movement.

115.—What historic names have been connected with the eight modes?

The Gregorian scales connect us historically with the ancient Dorians, Phrygians, and Lydians.

116.—Can you mention a few traits of ancient Dorians (or Spartans)?

Ancient History gives detailed accounts how the young Spartans were trained unto hardihood and endurance so as to become an unsurpassed military race.—With regard to Dorian music Aristotle says: "Everyone agrees, that the Doric music is most serious, and fittest to inspire courage, . . . and that in this rather than in any other should the youth be instructed."

117.—What do we know about the Phrygians?

The Phrygians made themselves masters of the whole table land of Asia Minor; the music which they used in connection with their religious worship was passionate and fiery.—The mountains and streams yielded gold, and Phrygian marble was anciently celebrated.—In Pontifical High Mass the Bishop wears a mitre which is even today called "auriphrygiata": "embroidered with Phrygian gold."

118.—How are the Lydian melodies described?

They are described as pleasing, soothing, cheerful, bordering on effeminacy. They are ingratiating to human sentiment, and appeal especially to the simple, uneducated folk.—Other ancient authors say that the Lydian melodies were characterized by a tone of soft complaint.—The Lydian rule reached its climax under Croesus (about 559! B. C.). Numerous Greek savants had come to the Lydian court.—When the wise Solon of Athens spoke the famous words to Croesus: "Nemo ante mortem beatus, a Rex" (No one is happy before his death, O King!), the proud king dismissed Solon like a half-witted man.—Ten years later Croesus became the prisoner of Cyrus and was burned at the stake; his last words were: "Solon, Solon, Solon."—In the spirit of the wealthy Lydian, we are told, there is something opulent, bombastic, aristocratic and wordy.—The Spartan teachers directed that the Lydian scale, being imported from Asia, was inferior to the Dorian.—Plato considered that melodies founded upon it had a voluptuous, sensual, and enervating tendency.—Aristotle, on the contrary, ascribed to the Lydian scale power of awakening the love of modesty and purity.

119.—What has been the attitude of Holy Church with regard to the above utterances of Greek Classics?

Like a wise mother Holy Church has seen fit to embrace in her Liturgy the Dorian, Phrygian, and Lydian music notwithstanding certain oppositions.—Certain bishops of old protested against the Lydian, others against the Phrygian spirit in the music, overlooking the good qualities of these modes.—It is a characteristic saying: "The music of Holy Church has originated in Hebrew sources, has gone through Greek channels, and landed in the Roman mould."

120.—Using the historic designations for the modes, by what word do you differentiate the plagal from the authentic scales?

By the prefix "Hypo-," which means "below." Thus Hypo-Dorian marks the second, Hypo-Phrygian the fourth, Hypo-Lydian the sixth, and Hypo-Mixed Lydian the eighth mode of the Gregorian system.

121.—Which modes are most unmodern?

Those that have "E" for their key-note, viz: the third and fourth modes.—Right above the key-note is the semitone Fa, and below is the whole tone Re; a worse thing cannot happen to the modernly trained ear than to be deprived of "the darling leading note," and this is felt all the more when such melodies have to be clothed with harmony.—But the difficulty is more apparent than real.—The third mode (Phrygian), on account of its rapid and flame-like ascent, has been characterized as "iratus": the angry or fiery mode, whilst the fourth mode has been termed "harmonicus": the sweet and assuaging mode.—"Extremes meet"—may be applied also here.

122.—Why do people so quickly fall in love with the fifth and sixth modes?

For the very reason that these modes form their cadences "with the darling leading note" (the semitone below the "finalis"). "Modern music moves in Lydian channels," has been a stock-phrase of lecturers on music history.—We have on a former occasion mentioned that modern music under the pressure of harmonic cadence formation relinquished the other modes, and retained the Lydian only. The scale of the fifth mode: F G a b c d e f, with the upper tetrachord added below the finalis, presents (in the Sixth mode) our identical modern scale C D E F G a b c.—Our forefathers have styled melodies in the fifth mode as "joyful," and those of the sixth as "devout."

123.—Which of the eight modes is the highest, and which is the lowest?

The seventh mode runs its scale from G-g above the staff, and records its melodies on this elevated pitch (we have reference to the ancient or square notation).—The second mode, on the other hand, records its melodies on the Hypo-Dorian scale: A B C D E F G a, which is the lowest in the system.—The logic order of the diatonic system demands that each scale appear in the place assigned to it by theory; in practice, however, the seventh mode must be intoned lower, and the second higher, than the notes indicate.—The seventh mode has been styled "youthful," and the second "mournful."

124.—What rules govern the pitch of Chant compositions?

One of the hardest things for the modern musician is the discovery that Gregorian melodies have no pitch of their own, and the consequent necessity of choosing a pitch for them.—When the chant student begins to realize that the official melodies of the Gradual and Vespers are intended for all ages, places, and conditions, the initial wonderment turns into admiration.—By and by he hears Mother Church speak in this wise: "These are my songs; complete in themselves; accommodate them to your voices: sing them high, sing them low, sing them in the golden mean; sing them as new songs every day."—"Cantate Domino canticum novum."

125.—What peculiar features did the popular mind ascribe to the first and eighth modes?

"Primus est omnibus; octavus est sapientum," i. e. the first mode can express everything, lyric, dramatic, or historic; the eighth mode is called "the tone of the wise," on account of its marvelous melodic balance. True, the musical statements of the eighth mode are calm and clear, firm and dignified.

DIAGRAM OF GREGORIAN SCALES.

Number	Historic Name	Character	Final	Dominant
{ 1	Dorian	Authentic	{ D	a
{ 2	Hypo-Dorian	Plagal	{ D	F
{ 3	Phrygian	Authentic	{ E	C
{ 4	Hypo-Phrygian	Plagal	{ E	a
{ 5	Lydian	Authentic	{ F	c
{ 6	Hypo-Lydian	Plagal	{ F	a
{ 7	Mixed Lydian	Authentic	{ G	d
{ 8	Hypo-Mixed Lydian	Plagal	{ G	c

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

Second Part.

THE INDIVIDUAL CHANTS.

I. THE INTROIT.

1. What is the meaning of the word "Introit"?

Ans. The word Introit means entrance, that is, the entrance of the Priest into the sanctuary. This chant is also called Antiphona ad Introitum, or Antiphon at the entrance.

2. When does the Priest recite this prayer, and when should it be sung by the choir?

Ans. According to the regulations of the Church, the choir should sing the Introit when the Priest goes to the altar, and the Priest recites it at the Epistle side of the altar, after he has finished the prayers at the foot of the altar.

3. Of how many parts does the Introit consist?

Ans. The introit consists of three parts:

- 1) The Antiphon, which is nearly always a short passage from the old Testament;
- 2) A Verse from the Psalms;
- 3) The Gloria Patri, etc.

4. Which Masses have no Introit?

Ans. The Masses of Holy Saturday and the vigil of Pentecost have no Introit, because these Masses begin with the Litany of All Saints, which together with the Mass, forms a whole.

5. To what does the Introit direct our attention?

Ans. The Introit directs our attention to the festival we are celebrating; it suggests the sentiments with which we should assist at the Holy Sacrifice of the Mass.

6. What, then, is the signification of the Introit?

Ans. The Introit

1) Recalls to our minds the mysteries of our salvation, for which we should thank God;

2) It reminds us also that we should be united with the devout men of the Old law in celebrating the Holy Sacrifice, so that our prayers may be better and more effectual.

7. What brings us to this latter conclusion?

Ans. We come to this conclusion by reason of the fact that the Church, inspired by the Holy Ghost, causes us to repeat the words of these devout men of the Old Testament.

8. What is the teaching of St. Athanasius in this respect?

Ans. St. Athanasius instructs us to render the prescribed texts devoutly, without affectation, and to sing the words as they are pronounced, so that the holy men who gave us these prayers, in recognizing their words, may pray with us, or rather, that the Holy Spirit, Who spoke in these saints, on hearing the words with which He inspired them, may have mercy on us.

EXAMPLES OF THE INTROIT.

1. *The Third Mass of Christmas Day.*

Ant. Isaías 9.

Puer natus est nobis, et filius datus est nobis, cujus imperium super humerum ejus; et vocabitur nomen ejus magni consilii Angelus.

Ps. V. 97.

Cantate Domino canticum novum;
Quia mirabilia fecit.

A child is born to us, and a Son is given to us, whose government is upon His shoulder; and His name shall be called the Angel of the great counsel.

Ps. Sing unto the Lord a new canticle; for he hath done wonderful things.

2. *Easter Sunday.*

Resurrexi, et dhuc tecum sum, alleluja;
posuisti super me manum tuam, alleluja;
mirabilis facta est scientia tua,
alleluja, alleluja, alleluja.

R. V. Domine probasti me et cognovisti me;
tu cognovisti sessionem meam et resurrectionem meam. Gloria Patri, etc.

I have risen, and am still with thee, alleluja, Thou hast laid Thy hand upon me, alleluja: Thy knowledge is become wonderful, alleluja, alleluja, alleluja.

Ps. Lord, Thou hast proved me and known me

Thou hast known my sitting down and my rising up. Glory be to the Father, etc.

3. *Pentecost Sunday.*

Spiritus Domini replevit orbem terrarum, alleluja, alleluja; et hoc quod continent omnia, scientiam habet vocis, alleluja, alleluja, alleluja.

Ps. Exsurgat Deus, et dissipentur inimici ejus; et fugiant qui oderunt eum a facie ejus. Gloria Patri, etc.

The Spirit of the Lord hath filled the whole earth, alleluja: and that which containeth all things hath knowledge of the voice, alleluja, alleluja, alleluja.

Ps. Let God arise, and His enemies shall be scattered; and let them that hate Him

fly from before His face. Glory be to the Father, etc.

4. *The Assumption of the Bl. V. Mary.*

Gaudeamus omnes in Domino, diem festum celebrantes sub honore beatae Mariae Virginis: de cujus Assumptione gaudent Angeli, et collaudant Filium Dei.

Ps. Eructavit cor meum verbum bonum: dico ego opera mea Regi. Gloria, etc.

Let us all rejoice in the Lord, whilst celebrating this festal day in honor of the Blessed Virgin Mary, for whose Assumption the Angels rejoice and praise the Son of God.

Ps. My heart hath uttered a good word: I speak my works to the king. Glory, etc.

5. *The Requiem.*

Requiem eternam dona eis, Domine:
et lux perpetua luceat eis.

Ps. Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam, etc.

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon them.

Ps. A hymn cometh Thee in Sion, O God, and to Thee shall a vow be paid in Jerusalem: O hear my prayer, unto Thee shall all flesh come. Eternal rest, etc.

II. THE KYRIE.

1. How does this prayer read?

Ans. This prayer reads thus: Kyrie eleison (three times), Christe eleison (three times), Kyrie eleison (three times).

2. Of what language are these words.

Ans. These words are of Greek origin, and they mean: Lord, have mercy on us, Christ, have mercy on us, Lord, have mercy on us.

3. How did the repetition of this invocation originate?

Ans. The repetition originated thus: In the first century of Christianity, at the beginning of Mass, the Priest recited a series of prayers, to each of which the faithful responded, "Kyrie eleison."

4. Why are these words repeated nine times?

Ans. In the first Kyrie eleison, thrice repeated, we invoke God the Father; in the Christe eleison, thrice repeated, we invoke God the Son; and in the last Kyrie eleison, thrice repeated, we call upon God the Holy Ghost. Each of the three Divine Persons is called upon three times, in view of the mystery of the Holy Trinity because, by invoking one Divine Person, we invoke the Three.

5. What should we consider at the beginning of the Mass?

Ans. We should remember that we are poor sinners and that, because of our sins, we have to suffer the adversities and afflictions of this life.

6. What should we do during the Kyrie?

Ans. During the Kyrie we should acknowledge our sins, that we may obtain pardon for them. We should also represent all our other trials and difficulties to God, beseeching him to console and strengthen us.

7. What kind of prayer is the Kyrie?

Ans. The Kyrie is an act of contrition and a prayer of supplication.

8. Why is the Kyrie of the Mass a prayer so salutary, even necessary for us?

Ans. The Kyrie is a prayer salutary and necessary for us, because, unless we humbly acknowledge our guilt and sinfulness before God, we cannot participate in the graces and benefits of the Holy Sacrifice. We should imitate the repentant thief on the cross.

9. What else may be included in this prayer?

Ans. We may include

- 1) The petition to be preserved, by the grace of God, from the wiles and snares of the devil.
- 2) Petitions for sinners and souls gone astray, the sick and the dying, and for our spiritual and temporal superiors.
- 3) Petitions for a happy death, and other graces and blessings.

10. In what connection is the Kyrie to the Gloria which succeeds it?

Ans. The Kyrie is in close connection with the Gloria, because it prepares us for this chant by giving us confidence in the mercy of God. We overcome our sadness; a holy Sabbath joy enters our hearts, and thus we sing the Gloria with gladness and exultation.

III. THE GLORIA.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicamus te, adoramus te, glorificamus te, gratias agamus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine, Fili unigenite Jesu Christe: Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Santo Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, on earth peace to men of good will.

We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give Thee thanks for Thy great glory, O Lord God, Heavenly King, God the Father Almighty.

O Lord, only-begotten Son, Jesus Christ, O Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us.

For Thou alone art holy, Thou alone art the Lord, Thou alone art most high, Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.

1. Is the Gloria sung in every Mass?

Ans. The Gloria is not sung in all Masses. It is omitted when the Priest celebrates Mass in violet vestments, in Advent and Lent, on Ferial days outside of Paschal time, on the vigils except those of Epiphany, Ascension of our Lord, and Pentecost; likewise on the feast of the Holy Innocents, when it does not fall on Sunday, in private votive Masses, and in Masses for the Dead.

2. Why is the Gloria omitted on these days?

Ans. The Gloria, which is a hymn of joy, is omitted on these days, because they are days of penance and austerity.

3. Who sings the Gloria in High-Mass?

Ans. The words "Gloria in excelsis Deo" are intoned by the Priest, the remainder is sung by the choir.

4. Are we obliged to sing the whole Gloria?

Ans. The Church commands that the entire Gloria should be sung; however, it is permitted to recite every alternate verse, as is the case with other chants, except the Credo.

5. Into how many parts may the Gloria be divided?

Ans. The Gloria may be divided into five parts:

- 1) The song of the angels at the birth of Christ,
 - 2) A hymn of praise addressed to the most Holy Trinity,
 - 3) A part referring to God the Father,
 - 4) A part referring to God the Son,
 - 5) A part referring to God the Holy Ghost.
6. Of what should we be reminded during the hymns of the Angels?

Ans. We should recall the wonderful events that occurred at the Nativity of the Son of God; represent to our minds how the Angels announced His birth, the Adoration of the Shepherds and the Wise Men from the East.

We should in spirit place ourselves before the crib of the Infant Saviour of the world, adore Him and offer Him gifts.

7. What else is expressed in the Gloria?

Ans. 1) We acknowledge and declare the great dignity of God;

2) We glorify God on account of this great dignity with uplifted hearts;

3) We thank God on account of His great glory;

4) We beseech God to complete His work of our redemption.

8. Why do we thank God on account of His great glory?

Ans. We thank God for His great glory

1) Because in the Incarnation of the Divine Word God manifested His glory anew;

2) Because God is the source of future glory for all those who love Him.

9. What may we expect in the end of the world?

Ans. We hope to be united with the angels in singing the Gloria which will resound through the universe, as St. Gregory Nazianzen teaches.

10. What kind of prayer is the Gloria?

Ans. The Gloria is a prayer of praise and thanksgiving in which angels and men unite.

11. Does the Gloria rank higher than the Kyrie as a prayer?

Ans. The Gloria ranks higher than the Kyrie, and may be said to be the second salutation of the Priest.

12. What follows the Gloria?

Ans. The Gloria is followed by the salutation of the Priest.

13. How does the Gloria prepare us for this salutation?

Ans. The Gloria prepares us for the salutation of the Priest by elevating our hearts so that we may receive the salutation not with sadness, but with joy.

IV. DOMINUS VOBISCUM. ET CUM SPIRITU TUO.

1. What is the meaning of the words Dominus vobiscum?

Ans. The words Dominus vobiscum mean "The Lord be with you."

2. What is this address called?

Ans. This address is called the salutation of the Priest.

3. How often does this salutation occur during Mass?

Ans. This salutation occurs seven times at Mass; that is before the Collect, before the Gospel, before the Offertory, before the Pref-

ace, after the breaking of bread, or at the kiss of peace, before the Post-Communion and before the *Ite Missa est*.

4. Whence is the Salutation taken?

Ans. The salutation of the Priest is taken from the Gospel.

5. By whom was it uttered?

Ans. It was uttered by our Lord Jesus Himself, who, appearing to His disciples in the evening after the Resurrection, saluted them in words of the same meaning.

6. What were the words of the Saviour?

Ans. Jesus said, "Peace be with you" (*Pax vobis*): "fear not." As the disciples became more fearful, He said again: "Peace be with you: as the Father hath sent me, I also send you." Then He breathed on them and showed them His hands.

7. What signification had this salutation from the lips of the Saviour?

Ans. This salutation of our Lord was, for the apostles, a Divine Benediction which fortified and strengthened them in their great work of preaching the Gospel of Peace.

(Continued)

The Organ

By Mr. Philip Wirsching.

REPRESENTATIVE ORGANS.

IN the history of Grand organs in the City of New York and Brooklyn the one in the Cathedral Chapel Queen of All Saints, Lafayette and Vanderbilt avenues, Brooklyn, stands out most prominently. Since its completion in the Chapel it has been a source of constant delight and admiration to all who have heard and played it. Organists of international repute and fame, as well as organists of the Metropolis have vied with each other to pronounce it as one of the great organs of America. After an hour's playing on it, during his first visit to this country, Marcel Dupre, the famous organist of Notre Dame, Paris, expressed himself in these words:—"Magnifique, Superb."

It was the expressed wish of the then Co-Adjutor Bishop of Brooklyn, now His Eminence Cardinal Mundelein, that an organ, worthy of such a wonderful edifice and as a suitable Memorial to Pope Pius X, should be one of the prominent features. The builders, entrusted with the work, carried out the con-

tract, con amore, and after several years of actual use, a letter received from his Grace Archbishop Muendelein, summed up his satisfaction by saying:—"The Organ you built for me in Brooklyn, is one of the finest I ever heard," etc.

The specifications are drawn according to the most accepted standard of the great Cathedral organs in Europe and the scaling and voicing of the individual stops has been done with utmost care, as proven by the result obtained.

With the exception of the Bourdane dolce 16' in the Pedal organ, every stop is carried through the entire compass of Manuals and Pedal, assuring a balance of Tone that is truly marvelous.

At the time of building the organ, tubular-pneumatic action was decided upon, but recently this has been changed to electro-pneumatic action, so that now the instrument is thoroughly modernized, as far as its action is concerned. The specification is given herewith and will no doubt prove of great interest to all who are familiar with other organs of note.

SPECIFICATION of the POPE PIUS X MEMORIAL ORGAN in the Cathedral Chapel QUEEN of ALL SAINTS

Brooklyn, New York,
built by the Wirsching Organ Company of
Salem, Ohio, 1913.

Four Manuals of 61 Keys each, Compass CC to c4
Pedal of 32 Keys Compass CCC to G.

GREAT-ORGAN.

1. Principal major	16'
2. Principal Normal	8'
3. Principal Minor	8'
4. Orchestral Flute	8'
5. Viole d'orchestre	8'
6. Violoncello	8'
7. Flute harmonique	4'
8. Octave	4'
9. Super Octave	2'
10. Orchestral Trumpet	8'
(Stops 3 to 10 enclosed in Choir-Swell-Box)	

SWELL-ORGAN.

11. Bourdon	16'
12. Principal	8'
13. Flute Unison	8'
14. Viola	8'
15. Vox coelestis	8'
16. Gemshorn	8'
17. Quintadena	8'
18. Flauto traverso	4'
19. Violina	4'
20. Dolce Cornet	3 ranks
21. Horn	8'
22. Orchestral Oboe	8'
23. Vox humana	8'

CHOIR-ORGAN.

(Enclosed in separate Swell-Box)

24. Contra Viola	16'
25. Viola dolce	8'

26. Unda maris	8'
27. Concert Flute	8'
28. Octave Flute	4'
29. Piccolo	2'
30. Clarinet	8'
31. Cathedral Chimes, 20 tubular bells.	

SOLO-ORGAN.

(Enclosed in separate Swell-Box)

32. Contra Violone	16'
33. Principal	8'
34. Gross Floete	8'
35. Orchestral Flute	4'
36. Tuba sonora	8'
37. Clarion	4'

PEDAL-ORGAN.

38. Principal major	16'
39. Bourdon	16'
40. Violone	16'
41. Gross Quinte	10 2/3'
42. Bourdon dolce	16'
(from No. 11)	
43. Flauto basso	8'
44. Violoncello	8'

COUPLERS.

1. Swell to Great	16'
2. Swell to Great	8'
3. Swell to Great	4'
4. Choir to Great	16'
5. Choir to Great	8'
6. Choir to Great	4'
7. Solo to Great	16'
8. Solo to Great	8'
9. Solo to Great	4'
10. Great to Great	4'
11. Great Unison Release	
12. Swell to Swell	16'
13. Swell to Swell	4'
14. Swell Unison Release	
15. Solo to Swell	8'
16. Choir to Choir	16'
17. Choir to Choir	4'
18. Choir Unison Release	
19. Swell to Choir	16'
20. Swell to Choir	8'
21. Swell to Choir	4'
22. Solo to Choir	8'
23. Solo to Solo	16'
24. Solo to Solo	8'
25. Solo to Solo	4'
26. Solo Unison Release	
27. Great to Pedal	8'
28. Swell to Pedal	8'
29. Choir to Pedal	8'
30. Solo to Pedal	8'

ACCESSORIES.

Swell Tremolo, Choir Tremolo, Solo Tremolo
Motor Starter.

COMBINATION PISTONS.

SIX, affecting Great Organ Stops
SIX, affecting Swell Organ Stops,
FOUR, affecting Choir Organ Stops,
FOUR, affecting Solo Organ Stops.

PEDAL MOVEMENTS.

Great to Pedal, Reversible,
Pedal Organ Piano,
Pedal Organ Forte,
Sforzando,
Balanced Crescendo Pedal,
Balanced Great and Choir Pedal,
Balanced Swell Pedal,
Balanced Solo Pedal.



School Music



Instrumental Music in the Grade

By Miss Nell Jacobson.

VOCAL music has been gradually wedging its way into the school curriculum until now, after a century or more since its introduction, it is quite an established institution. However, instrumental music taught in classes, has been slower to materialize. The idea of teaching the violin in this way was born in England in 1892 and was called the Maidstone Movement. It was not long before the experiment was tried in this country with even greater success.

Violin classes are now being offered in many schools at a fraction of the sum expended for private study. These lessons are usually given outside of school hours but in many places they have been made a part of the school curriculum. As a general rule, only children who have reached the fourth grade in school are admitted to these classes. They should have a foundation of the rudiments of music and should be able to sing a simple melody correctly.

Among the first persons to receive national distinction as a teacher of piano in classes was Miss Hazel Kinsella. She has achieved great success in Lincoln, Nebraska, with this type of music teaching. The writer had an opportunity to see the marvelous results of her work at the Supervisors' National Conference held in Cincinnati last year. At that time a class of twenty little people above the second grade were seated at ten miniature upright pianos. They played a number of pieces in duet form with correctness and precision. One unusually talented girl played fluently one of Bach's Two-Part Inventions and then transposed it (just as fluently) into any key that the audience desired. She was probably eleven years old and had been studying piano, at school only, since she was seven.

A demonstration was also made at this meeting to show how a child could practice his part of a duet at home with greater pleasure. A phonograph record had been made of the duet with the primo on one side and the secondo on the other. If the child had been assigned to the second part, the phonograph filled the gap by playing the upper part—and vice-versa.

While it is financially impossible for the average school to own a number of pianos, the possession of at least two would be a great help toward piano teaching. Most of the methods on the market for class piano teaching contain cardboard keyboards as part of the equipment so that a piano is not in constant demand.

Some may raise the objection that class teaching would cause the children to play mechanically. That might be the case if it were continued more than two years. However, a teacher of instrumental music knows that any child (unless he is a prodigy) is not capable of putting much of his own feeling into his playing for some time. On the other hand, a large number of discouraged pupils under private leadership "drop an instrument" before they have fairly begun. If they had been in a class, good fellowship, friendly rivalry, and the pleasing effect of ensemble playing might have been incentives for these lagging pupils to "carry on."

Another objection to class teaching of the instruments is sometimes voiced by the private teacher who feels that his domain is being invaded. Quite the contrary, it is furthering his cause. The pupil, who has done good class work for two years will feel the urge for private study. Then too, with the spread of the movement of class instruction, special teachers of all instruments, teachers who can capably handle the situation, will be in demand.

The adolescent boy, whose voice is changing and who often no longer cares to sing, may be won back to an interest in music by learning some instrument. The good influence of instrumental music is sometimes more far reaching than vocal. It discloses new phases of the art to the boys and girls. Perhaps the time is not far distant when the person who does not play an instrument will be the exception rather than the rule.

I take the liberty to quote an extract from a paper written by Jay W. Fay, who was at that time Supervisor of Instrumental Music in the Rochester, N. Y., Public Schools.

"Briefly stated, music is a factor in education:

1. As a means of self-expression;
2. As a mental discipline;
3. In developing an intelligent body of art lovers;
4. As vocational training;
5. In providing a means of employing leisure time both for self and for others."

He further states, "Our teachers, in their class instruction, hold before them constantly this ideal: *so to train the pupil that he may at any stage of his progress turn to a private teacher for more advanced instruction and find himself with no bad habits, and nothing to unlearn.*"

The Grade Orchestra

The fact that a school budget is such that it cannot offer instrumental instruction does not signify that it cannot boast of an orchestra. On the other hand, school orchestras existed before instrumental instruction was thought of. This form of endeavor may spring from a modest beginning. From the toy orchestra in the kindergarten, a simple type of ensemble playing may exist in the lower grades with what available material is at hand—such as mouth organs, jew's harps and drums, with piano accompaniment. The pianist in our orchestra is a boy now twelve years of age. His first instrument was a mouth organ. He still alternates between that and an accordion when he is not accompanying the orchestra.

The foundation of a school orchestra should be a good pianist—one who is a ready reader and who plays in accurate time. He is really the back bone of the orchestra and can do much to keep the rest within bounds.

Violinists from private teachers are always accessible and usually acceptable. It is quite an impossibility to procure a balanced orchestra with beginners, but much good work can be done with a chorus of violins. Many good books are published which cope with this condition. Some have three or more parts for violin with the melody appearing in the part so that the interest of the players is kept alive. Even children of a tender age resent playing "second fiddle" (literally). The teacher should convince those assigned to the part that their bit done well is quite as important as any other. If the double stopped notes are too difficult for small children, divide the second violinists into pairs, each group taking a single note. Extreme care should be taken to see that the violins are in tune, that the intonation is good and that the bowing is uniform.

Often cornetists are found among children and occasionally a clarinet or a cello player. Nowadays it seems to be every small boy's ambition to play the saxophone so that the supply is far greater than the demand. However, they will do as substitutes for other instruments. An E flat saxophone may play the cello part, a bass saxophone, the bass viol, and a C melody may take the part intended for the oboe. A muted violin may give the effect of an oboe. A reed organ tuned to international pitch may carry the clarinet part.

The brass section needs to be constantly reminded not to play too loud. If there is a drummer, he should at least have had a few lessons from a good trap drummer. In case the

orchestra is large, it is better to have a few sectional rehearsals. All rehearsals should be businesslike and should have an objective. They should not be too long, especially for the wind instrument players. Let the children play often on programs in school, at Parent-Teachers' Meetings, and whenever it is possible. It is a wonderful incentive for them. No other activity receives such hearty endorsement from parents. One mother told me that her son took no interest in his music lessons until he joined the orchestra. From very crude beginnings, this group of little noise dispensers often provide the nucleus for good high school orchestras, civic orchestras, and occasionally it produces a professional musician.

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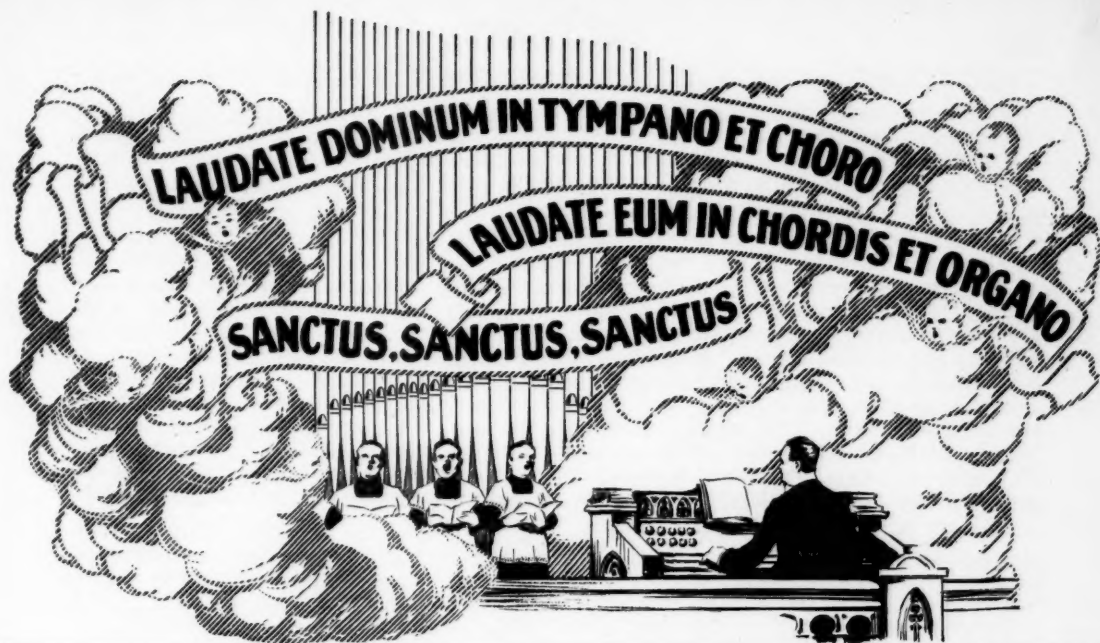
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Sworn to and subscribed before me this 25th
day of September, 1925.

(Seal)

Allen R. Calhoun,
Notary Public.

(My Commission expires Jan. 9, 1927.)



THE WHY AND HOW OF CHURCH MUSIC.
The Motu Proprio on Church Music and its application
Rev. Joseph J. Pierron.

(Continuation)

Bono, nec eodem parvo, quod ultimis hisce decennis et in ipsa nostra alma Urbe pluribusque patriae nostrae Ecclesiis curatum est, valde quidem delectamur, eoque praesertim cui nonnullae nationes prospere, ubi clarissimi viri divini cultus studiosi, ac Sancta Sede approbante, et Episcopis moderantibus, in florentes coestus quum convenissent, musicam casram apud singulas fere Ecclesias sive Oratoria amplissimo honore retinuerunt. Hoc tamen bonum longe abest ut commune sit omnibus; otaque Nostra ipsi experientia edocti, et morem gerentes plurimis querelis brevi hoc temporis spatio ex quo Domino placuit humilitatem Nostram ad supremum Romani Pontificatus apicem evehere, undique Nobis oblati, diuturnioris morae impatientes, muneris Nostri inter curas praecipuas hanc ducimus, in ea obloqui, eaque damnare, quae in cultus Caeremoniis et ecclesiasticis officiis a recta norma duverant. Cum enim vehementer Nobis cordi sit ut spiritus vere christianus in fidelibus omnibus undequaque reflorescat inviolatusque servetur, ante omnia sacrarum Aedium sanctitati dignitatique provideamus oportet, ubi scilicet fideles congregantur ad eundem spiritum ex primo eoque necessario fonte hauriendum, hoc est ex actuosa cum sacrosanctis Mysteriis, publicis solemnibusque Ecclesiae precibus communicatione. Atqui frustra sperabimus fore ut ad huiusmodi finem assequendum Dei benedictio abunde in nos demittatur, si Dei obsequium, potius quam cum odore suavitatis ascendat, contra in manus Domini flagella committat, unde alias divinus Redemptor indignos e templo violatores eiecit.

It is grateful for us to acknowledge with real satisfaction the large amount of good that has been effected in this respect during the last decade in this, Our fostering city of Rome, and in many churches in our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the bishops, united in flourishing societies and restored sacred music to the fullest honor in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the Roman Pontificate, We consider it Our first duty, without further delay to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, we deem it necessary to provide before aught else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the most holy mysteries in the public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts

into the Hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the temple.

Gladly and generously is credit given to the solid and tireless labors by individual men and societies that preceded and prepared the way for the *Motu Proprio*. The societies mentioned can only be the Cecelian Societies of European countries, notably of Germany, Austria, Holland and Switzerland, while among "the illustrious men full of zeal for the worship of God" first honors undoubtedly belong to Dom Prosper Guéranger for his immortal work in the general field of Catholic Liturgy, to his apt pupil Dom Pothier for his thorough and systematic research in the traditional Gregorian Chant; and to Karl Proske for the revival of Palestrinian polyphony. These men were ably seconded by a goodly number of priests and lay men who with equal endurance and success promoted a reform in liturgical music. Still, however much these men had accomplished, very much more remained to be done. The task at hand, moreover, involves vastly more than the simple question of what is, and what is not liturgical music? It touches directly the respect and authority of ecclesiastical legislation*, the obedience and fidelity of the clergy, and the genuine Christian spirit of the faithful.

What is the cause of the ever-increasing anti-Christian tendency of our times. We are ever founding new parishes and missions, building imposing churches and schools, preaching the apostolate of the press and of foreign missions; the sacred sciences, notably those of a practical nature, as sacred scripture and apologetics, are being cultivated to a degree that has rarely been equalled and never surpassed; fraternal and charitable organizations are flourishing, and in spite of all public morality is constantly dwindling. We are cursed with brazen infidelity in education, wholesale desecration of the Sabbath, obscenity of the stage, immorality in literature, indecency of feminine street apparel rivalled by indecency of male athletic attire, divorce-wrecked homes, perjury in the courts, perennial war between capital and labor, dishonesty in business, treason in politics. Students of the situation declare that we can no longer speak of the decay of public morality because there is none left. Society has become unmoral. This is undoubtedly an over-statement but the indisputable fact remains that society is woefully lacking in Christian tone. "You are the salt of the earth"—as a leaven we have failed.

Close inspection of Catholic family life as such reveals a general infection from the ills of society at large. Everywhere can be seen the same downward tendency. Should not these conditions lead us to a rigorous self-examination?

In view of this sad state of affairs the *Motu Proprio*, like the Syllabus on Modernism, sounds like the voice of Providence "raised without further delay in reproof and condemnation of all that is seen to be out of harmony with the right rule." Its argumentation, its arrangement, and the time of its appearance give evidence that it is the result of profound thought and a thorough understanding of a situation that cries for remedial treatment.

At the outset the great importance of liturgical music is only indicated. Here it is presented, supported by dogmatic argument, all the more emphatic because the Holy Father is addressing the Church Universal; the *Motu Proprio* partakes of the nature of an ex-cathedra pronouncement. "The faithful acquire the true Christian spirit from its foremost and indispensable fount, which is the active participation in the most holy mysteries in the public and solemn prayer of the Church." The true Christian spirit is a grace, the fruit of active participation in the public solemn prayer of the Church.

Here is the crux and solution of the whole question. Our people are so far removed from active participation "in the public and solemn prayer of the Church" that they are next to total strangers to it. They know the meaning of Christmas, Holy week, and Easter, but there is in all that nothing specifically characteristic of Catholic liturgy. What does all the splendor and glory of our holy liturgy accomplish if the faithful are restricted to mere externals? They do attend holy Mass with commendable fervor lost, however, in the rosary or in their prayer books, and only momentarily through the

*Vide Last paragraph of the *Motu Proprio* and the letter of Pius X accompanying the *Motu Proprio* and addressed to Cardinal Respighi, Vicar General of Rome.

altar bell* is their attention drawn to the functions at the altar. That is not active participation. The people, worn and wearied by a week's labor, irritated and harassed in office, shop, and factory by cunning and persistent attacks upon their holy religion, come on Sundays to rekindle their faith, to draw a refreshing draught from the rejuvenating spring of the sacred liturgy, but instead of active participation in the solemn public rite, they are forced into the role of mute onlookers. They come for bread and are given a stone.

Even the few who, as members of the choir, are privileged to participate actively cannot acquire the true Christian spirit because the source has become polluted. Instead of the pure and chaste melodies of the Church's own song, which is "flesh of her flesh and bone of her bone," the music is saturated with the spirit of worldliness, of frivolity, not rarely of sensuality. It consists of snatches of operas, adaptations, concert pieces, and "the Ave Maria" which give the self-seeking soloist the desired opportunity of inflicting himself or herself upon a defrauded audience. "Do men gather figs from thistles?" How can "the true Christian spirit" thrive on such pabulum? Verily, we have exchanged our birthright for a mess of pottage, and therefore, "We labor all night and catch nothing." And "it is vain to hope for the blessing of heaven when our homage profanes the temple and puts scourges into the hand of the Lord."

Ne quis igitur in posterum officii sui ignorantiam excuset, utque, circa praescripta de re nonnulla, ambiguitas quoque tollatur, opportunum existimabimus, brevi ea principia indicare, quae in cultus Caeremoniis musicam sacram moderantur, atque simul, veluti in unica tabula, praecipua Ecclesiae praecepta in abusus magis frequentes describere. Itaque, motu proprio et certa scientia, Nostram hanc instructionem edi curavimus cui tanquam Codicis musicae sacrae iudicio ex plenitudine Auctoritatis Nostrae Apostolicae vim legis tribui volumus, Nostro hoc Chirographo diligentissimam eius observantiam omnibus praecipientes.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do, therefore, publish "motu proprio" and with certain knowledge, Our present instruction to which, as to a juridical code of sacred music, We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

This is strong and clear language whose meaning no one can mistake. If there ever existed a doubt concerning the force of Church Music legislation, its amplitude, or even the manner of its application, such is no longer the case. Juridically the Motu Proprio rest on the very highest authority in the Church; its scrupulous observance is obligatory for all; the manner of its execution is given in clear outline. Its promulgation naturally must come through the proper channels, the ordinaries, and our bishops, quite generally, have done their duty. Not only have they published the Motu Proprio, but they have also given practical hints and directions for its execution. They have appointed diocesan Church Music commissions and ordered the publication of catalogues of approved Church Music by competent hands. Cardinal O'Connell, as Bishop of Portland, ordered all parochial schools to teach the common Latin prayers, the Pater noster, Ave Maria, Credo, Te Deum, Tantum ergo, Salve Regina, etc. Cardinal Farley, as Archbishop of New York, had one hundred of the best singers among his six hundred priests take special training in order to form a priest-choir that was to function at the funerals of priests and other solemn and special occasions. Who that has ever heard the mad, disedifying race of the average priest choir chanting the office of the dead would not heartily applaud such a practical move?

*We never could understand the modern barbarity of gongs or chimes at the altar. The altar bell has the same function to perform as the asterisk in psalmody. To secure perfect unison declamation by a body of singers, it is essential that all travel at uniform speed. Without external, visible guidance confusion would quickly result owing to the difference in temperament. In congregational singing a director is out of question, hence the asterisk, with its supplementary caesures in lengthy verses, interposing a declamatory pause during which sprinter and straggler are again synchronized. Assuming the part of the faithful to be as active as the liturgy provides for and strives after, a little bell (the rubrics say campanula) is quite sufficient to arrest an occasional flighty spirit; more than that must create disturbance and defeat its own purpose. But if the faithful are denied their rightful role and condemned to drift and dream for themselves, the gong with its noisy, piercing tone becomes a necessity.

(Continued.)

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON X.

SOME SPIRITUAL ASPECTS OF THE
PARTS SUNG DURING HIGH MASS;
CONDITIONS OF THEIR ACCEPT-
ABILITY IN THE SIGHT OF GOD.

126.—Who is the great inspirer of song?
LOVE is both—the inspirer—and the theme
of song.

127.—Which is the land of undying song?
Heaven is the land of undying song, because
THERE is perfect love and endless happiness.

128.—What songs are most suitable for our
condition in this valley of tears?

The most suitable songs are those which
proceed from the love of God and which best
help us to adore and thank, appease and peti-
tion him.

129.—Where do we find those songs grouped
together?

We find them grouped together in High
Mass.

130.—What kind of a song is Kyrie?

The Kyrie is a cry for mercy in which we
address the Three Divine Persons, presenting
to each the same petition: *eleison*, which
means: "Have mercy." The Kyrie is cor-
rectly sung at the time when the priest bends
low at the foot of the altar and makes the
public confession of sin. There is no other
way to approach the angered God except by a
humble and contrite avowal of guilt.

131.—Why is the Gloria sung at High Mass?

To show us the wonderful connection be-
tween Christmas and every Holy Mass. With
the Angels we praise the Father for sending
us His Beloved Son; we praise Jesus Christ
for taking upon Himself our sins, and we
offer up our praise in the name and in the
power of the Holy Ghost.

132.—What kind of a song is the Credo?

The Credo is a simple and joyous profession
of our Faith. Holy Faith is a victory over sin
and error. When the Gospel has been sung
and the sermon preached, the appropriate
moment has come for the faithful to voice their
whole-hearted submission to the divine word.

133.—What kind of songs are the Sanctus
and Benedictus?

They are songs of adoration in which poor
mortals join their voices with those of the
Angels to praise and bless God.

134.—What kind of a song is the Agnus
Dei?

It is a Communion song in which we be-
seach the Lamb of God for mercy and peace.

135.—What kind of songs are the PROP-
ERS OF THE MASS?

(1) The Introit is the "in-going" number;
it accompanies the priest as he approaches the
altar to begin High Mass.

(2) The Gradual and the Alleluia are the
elaborate numbers which prepare the hearts of
the faithful for the Gospel. "They tune up the
hearts to a joyous pitch to receive gladly the
tidings of salvation." The Tract, which re-
places the Alleluia from Septuagesima till
Easter, has the same purpose.

(3) The Offertory is a sacrificial song;
broad, rich, solemn in melodic structure, and
rather difficult to sing; it accompanies the
offering up of bread and wine.

(4) The Communion is a joyful song of
thanksgiving, simple in structure and rather
lively in movement.

136.—Why does the priest so often sing
DOMINUS VOBISCUM?

He greets the faithful with the words: "The
Lord be with you" as often as he presents their
prayers to God, or announces to them the
words of the Holy Gospel. The purpose of
this greeting is, therefore, to rouse their at-
tention and to excite their devotion.

137.—What do the faithful really mean
when they say ET CUM SPIRITU TUO?

They mean to say: "May the Lord be with
thy spirit (i. e. enlighten and direct thy spirit)
while you present to him our petitions."

138.—What is the meaning of AMEN?

The word AMEN is an acclamation which
here means: "So be it; you have well ex-
pressed our petition."

139.—Is it not more becoming for poor sin-
ners to weep than to sing?

The prisoner rejoices when released through
the intervention of some powerful friend. In
Holy Mass Jesus Christ, our most powerful
friend, steps between us poor sinners and the
offended God, offering Himself as a perfect
ransom which will never be rejected. Holy
Church is the Bride, Jesus Christ is the Bride-
groom, immortal souls are the redeemed chil-
dren; in view of such transcendent love the
prayers of Mother Church become an endless
song. "Love is the pendulum that sets the
entire Liturgy in motion."

140.—It is true "that Catholics are such poor
singers?"

In places where high-class opera and concert
singing is cultivated, aspersion is sometimes
thrown at the singing in Catholic Churches, as
if it were wholly inadequate. It will be well

to remember: 1) that in Concert and Opera performances star-singers are expected to display real *personal* art, but 2) that in church music such display is out of place, because man appears there as a poor sinner, and not as a CONCERT SINGER. Hence it has justly been said "that the singing in Church should be *impersonal*," i. e. that the singers should hide themselves behind the sacred words which they pronounce.

141.—Is it not desirable, then, to have master singers in the Catholic choirs?

It is most desirable that all Catholic singers should acquire mastery in singing, for "unless church music be true art, it cannot exercise a salutary influence upon the hearts of the faithful" (*Motu Proprio*). But it is equally true that church music be holy, both in itself, and in the manner in which it is rendered, i. e. it must exclude all profanity and self-glorification. the singing of children is so uplifting because it is impersonal.

142.—By what means are the voices of church singers sanctified?

By a divine influence which is accorded to them in response to fervent prayer and a good intention. Isaias the Prophet asked the Lord God to cleanse his lips with a burning coal. Before singing the Gospel the priest bends low in the middle of the altar beseeching God "to cleanse his heart as he cleansed the lips of the Prophet." From this it is evident that the hearts and voices of the singers must also be purified since, in a certain degree, they share in the priestly office, being privileged to carry on their voices the word of God to the hearts of the faithful.

143.—What spiritual profit is the singer to draw from the ASPERGES?

He is entitled to a special share in the grace accompanying this Sacramental, viz.: to be cleansed, protected, and defended by God's holy angel.

144.—What evil spirit is principally after the church singer?

The spirit of pride; he has a secret alliance with man's leaning to vanity and self-glorification. A witty man has said: "When Old Nick could not hurt Our Lord, he went into the gallery to make music" i. e. he made the singers seek their own glory.

145.—Can you tell the story of the spoiled MAGNIFICAT?

The monks of an old monastery daily sang Vespers the best way they could; they made a special effort to sing Our Lady's canticle with due solemnity; but their voices were too old, and far from beautiful. A novice joined their

community and he had a most beautiful voice. The monks now agreed that he should sing the MAGNIFICAT alone, which he did. But the night following the Blessed Virgin appeared to the Abbot and said: "How is it, my son, that today for the first time my canticle did not resound from your choir?" "How is this possible, O Queen and Mother," said the Abbot, "did not our novice sing it with wonderful expression?" "Not a syllable penetrated to my heavenly throne," was the reply of the Blessed Virgin.

146.—What lesson is contained in this legend?

The lesson "that only the voice of the humble singer penetrates to the throne of God." God's House is a house of prayer, and not an opera-house or a concert hall.

The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

THE SEASON OF ADVENT.

PRAYER is man's reachest boon. It is his light, his nourishment, and his very life, for it brings him into communication with God, who is light, nourishment, and life." (Dom Guéranger.)

By an artifice of Satan man clamors for more learning at the expense of prayer. The modern spirit is an enemy of prayer and has ever suppressed Houses of prayer. It may not be quite correct to call the aversion for prayer a modern spirit when we consider how King David, the Royal Prophet, in Psalm 73 introduces the liberals and worldlings of his days as saying: "Let us abolish all the festival days of God from the earth."

The enlightened Catholic is aware that his attitude here on earth is that of the prudent virgins; hence he keeps his lamp lit and ready for the coming of the Bridegroom. ADVENT, means COMING.

"In the first coming," says St. Bernard, "He comes in the flesh and in weakness; in the second, he comes in spirit and power; in the third he comes in glory and majesty."

THE FIRST SUNDAY OF ADVENT.

In the chronicles and charts of the Middle Ages the first Sunday of the ecclesiastical year is called "Ad te levavi Sunday," from the first words of the Introit; or "Aspiciens a longe" from the first words of one of the responses of Matins.

The STATION marked for this Sunday in the Roman missal is at St. Mary Major's. It is under the auspices of Mary,—in the splendid Basilica which possesses the Crib of Bethlehem—that the Roman Church recommences each year, the sacred cycle.

While the priest is approaching the altar, there to offer up the Holy Sacrifice, the Church opens her chants by this beautiful one, which so well expresses her confidence as the beloved Bride of Jesus:

THE INTROIT.

Ad te levavi animam meam: Deus meus, in te confido, non erubescam; neque irideant me inimici mei, etenim universi qui te expectant non confundentur.

Ps. Vias tuas, Domine, demonstra mihi: et semitas tuas edoce me.

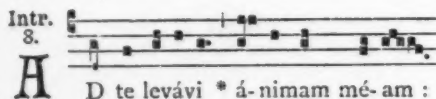
V. Gloria Patri, etc.

To thee have I lifted up my soul: in thee, O my God, I put my trust, let me not be ashamed: neither let my enemies laugh at me: for none of them that wait on thee shall be confounded.

Ps. Show, O Lord, thy ways to me, and teach me thy paths.

V. Glory be to the Father, etc.

The melody of the Introit is couched in the eighth mode, called by our forefathers "tonus perfectus," or "tonus sapientum," i. e. the mode of the perfect, or of the wise. The reason for this designation they behold in the consummate total balance and consequent restfulness. Two characteristic fourths (Ad te, and animam,



like granite pillars are placed at the entrance of the tonal architecture, to support the melodic arches which presently begin to rise. The strophic groups (bistropa and tristropa) lend emotional depth to the contours of the melody.

GRADUAL AND ALLELUJA.

Universi qui te expectant, non confundentur, Domine.

V. Vias tuas, Domine, notas fac mihi: et semitas tuas edoce me. Alleluja, Alleluja.

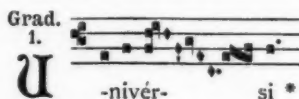
V. Ostende nobis, Domine, misericordiam tuam: et salutare tuum da nobis. Alleluja.

None of them that wait on thee shall be confounded, O Lord.

V. Show, O Lord, thy ways to me: and teach me thy paths. Alleluja, Alleluja.

V. Show us, O Lord, thy mercy: and grant us thy salvation. Alleluja.

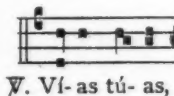
Man had become like a sheep gone astray in the wilderness of sin and passion. Alas, there is no end of wandering in the labyrinth of error and deception until man, listening to the inspiration of grace, implores God to show HIS PATHS. These paths lead to salvation. The Gradual traverses the entire range of the Dorian tonality (first and second modes). Notice the broad sweep at "universi"



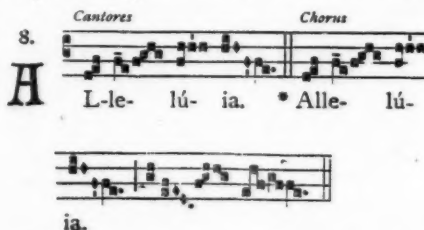
and the hopeful strain at "expectant."



At the versicle "Vias tuas"



the melody presses upward to reach the pathway of light opened by divine mercy. The Alleluia is a typical melody of rare beauty and



positive assurance. In it Mother Church, the loving Bride of the coming Saviour, restores confidence to everyone that desires to rise from the slumber of sin.

The Offertory makes use of the same words as were sung at the Introit: Confidence in our Divine Saviour is indispensable. "Lift up your heads, because your redemption is at hand"; repetition of text means here intensity of petition. This is also the trend of melody, much in the same manner as we observed in the Offertory of the Requiem. Rising from the depth of the Hypo-Dorian scale the melody humbly advances to the Dominant, and from thereon the pleading and sacrificial strains limit themselves practically to the narrow range connected with Dominant and Final.

COMMUNION.

Dominus dabit benignitatem: et terra nostra dabit fructum suum.

The Lord will give his goodness: and our earth shall yield her fruit.

Yes, indeed, the immaculate earth of the Holy Virgin's body has yielded in Jesus the fruit blessed forever. With exquisite delicacy and emotional vibrato the melody breathes forth the prophetic assurance whose fulfilment we witness in every Holy Mass.

The Vesper hymn "Creator alme siderum" addresses our Lord in the second stanza as follows: "Lest the world should perish by the fraud of the devil, thou, impelled by the vehemence of thy love for us, didst thyself become the remedy of all our weakness." It is remarkable how much the melody of this hymn has endeared itself to the faithful at large. Who would believe that the fourth mode with its unmodern scale, could produce such charming and pleading strains? (It is unwise, therefore, to cultivate partiality among the eight modes; each one of them can rejoice, and each one can lament, but each one does it in its own way.)

THE SECOND SUNDAY OF ADVENT.

is filled, from beginning to end, with the sentiments of hope and joy, with which the soul should be animated at the glad tidings of the speedy coming of Him who is her Saviour and her Spouse. The interior coming, that which is effected in the soul, is the almost exclusively object of the Church's prayers for this day. The Roman Church makes the Station today in the Basilica of the Holy Cross, in Jerusalem. This Basilica is looked upon, in the Liturgy, as Jerusalem itself, as is evident from the allusions made in the several Masses of the Stations held in that Basilica. In the language of the sacred Scriptures and of the Church, Jerusalem is the image of the faithful soul.

INTROIT.

Populus Sion, ecce Dominus veniet ad salvandas gentes: et audiam faciet Dominus gloriam vocis suae in laetitia cordis vestri.

Ps. Qui regis Israel intende: quie deducis velut ovem, Joseph.

V. Gloria Patri, etc.

People of Sion, behold the Lord will come to save the Gentiles: and the Lord will make the glory of his voice heard to the joy of your hearts.

Ps. Give ear, O thou that rulest Israel: thou that leadest Joseph like a sheep.

V. Glory be to the Father, etc.

It is the joyous seventh mode that extols the goodness of the divine Shepherd, who looks on each of our souls as a sheep most dear to

him, so dear, that he will feed it with his own flesh.

GRADUAL.

Ex Sion species decoris ejus: Deus manifeste veniet.

V. Congregate illi sanctos ejus, qui ordinaverunt testamentum ejus super sacrificia. Alleluja, Alleluja.

V. Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus. Alleluja.

He shall come in his comeliness and beauty from Sion: God will come visibly.

V. Gather to him his saints, who have set his covenant by sacrifice. Alleluja, Alleluja.

V. I rejoiced at what was told me: we are to go up to the house of the Lord. Alleluja.

The Prophet tells us that the Messiah will make even wolf and lamb dwell together, and St. Paul shows in the epistle how this same Christ brings Jews and Gentiles into the one same family. The melodic strains of the Gradual each year announce to the faithful how God is at work "to gather his saints," wherever he may find them: just look at the jubilant strains of the verse in the Gradual, and then cast a glance at the Alleluia, and listen to Jew and Gentile, now made Christians, singing in fraternal unison: "We are going into the house of the Lord." The melody vividly portrays the ascending steps leading to the Holy City.

THE OFFERTORY.

Deus, tu convertens vivificabis nos, et plebs tua laetabitur in te: ostende nobis, Domine, misericordiam tuam, et salutare tuum da nobis.

Thou wilt turn, O God, to us, and bring us to life, and thy people shall rejoice in thee: show us, O Lord, thy mercy, and grant us thy salvation.

A richly embroidered melodic garment, couched in the third mode, has been chosen for this sacred text. The Phrygian element, with its rapid ascent and garlands of emotional tone-waves, clinging like clusters to the dominant, is here in evidence. A touch of oriental brilliancy and prayerful persistency are employed in order to prevail upon the good Lord to effect in us a change from blindness to light, from spiritual death to life.

COMMUNION.

Jerusalem, surge, et sta in excelso: et vide jucunditatem, quae veniet tibi a Deo tuo.

Arise, O Jerusalem, and stand on high; and behold the joy that will come to thee from thy God.

The musical motifs are like quarried rocks, piled upon each other in mighty tiers; its masonry in tone, to emphasize the lesson contained in the sacred words: "stand on high," i. e. be detached from everything which is not God, for God himself will be thy Spouse.

THE THIRD SUNDAY OF ADVENT.

The third Sunday of Advent has the name GAUDETE, from the first word of the Introit; it is also honored with those impressive exceptions which belong to the fourth Sunday of Lent, called LAETARE: the organ is played at High Mass and Vespers; the vestments are rose-color; the deacon resumes the dalmatic, and the sub-deacon the tunic; and in Cathedral Churches, the Bishop assists with the precious mitre. The station is kept in the Basilica of St. Peter at the Vatican.

"The Lord is now nigh; come, let us adore." With this thrilling message Mother Church fills today the hearts of her children.

High Mass begins; the chanters intone the Gregorian melody, and the Church resounds with these sweet words: "Rejoice in the Lord always: again I say, rejoice. Let your modesty be known to all men: for the Lord is nigh. Be nothing solicitous: but in every prayer let your petitions be made known to God.—Ps. O Lord, thou hast blessed the land: thou hast turned away the captivity of Jacob.—Glory."

The initial motif (the threefold Clivis) is an emphatic invitation; humble, yet reassuring. Nothing is more just than that we rejoice in the Lord. Both the Old and the New Testament excite us to desire the Savior. Therefore let us not be solicitous: The Lord is nigh; nigh to his Church, and nigh to each of our souls. Let us go out to meet him by the prayers, and supplications, and thanksgiving which the Apostle recommends to us. The melody beautifully voices the tender pleading of Holy Church with her coming Bridegroom. The B flat everywhere averts any possible harshness; a melodic challenge occurs over the words NIHIL SOLliciti SITIS: Be nothing solicitous, i. e. drive away timidity, faintheartedness, doubt and scruple. The present melody is remarkable for its unique development of tonal steps. The intonation here avoids the large interval of a fifth, otherwise so characteristic of the first mode; it leads the soul by degrees to the joy and trust of which St. Paul speaks.

The Gradual: "O Lord, who sittest on the Cherubim, exert thy power and come. V.—Thou, who rulest Israel, hearken. Thou, who leadest Joseph as a sheep. Alleluia. Exert, O Lord, thy power, and come to save us."

The throne of God upon the Cherubim—a grandiose picture—the seventh mode alone can do justice to it. Notice the span of bold tonal lines; melodic viaduct and arch-ways, high and

low terraces, interlocked by sweeping curves. In the Alleluia we meet a melody of wondrous beauty; it is a song straight from the heart of Christ's Loving Spouse, Holy Mother Church; the Good Lord simply cannot resist a pleading so tender, yet so strong.

The Offertory: "Lord, thou hast blessed thy land: thou hast turned away the captivity of Jacob, thou hast forgiven the iniquity of thy people." The fourth mode is meditative, introspective, lyric; it is the very mode to be employed when the text is symbolical. The captivity of Jacob mystically represents the bondage of sin; the divine Deliverer, HIMSELF a son of our land (according to the flesh), will shoulder all sins of all men.

The Communion: "Say: Be comforted, O ye timid of heart, and fear not; behold our God will come, and save us." Did you ever ride in an airship? Well, here is the elastic poise and sensation of inherent strength which, as they tell us, are felt when the aircraft begins to rise: it is buoyancy that takes you off your feet! Look at the graceful, and still rapid, ascent; at the triumphant soaring on high; at the reassuring strains following!

THE FOURTH SUNDAY OF ADVENT.

The fourth Sunday of Advent is also called RORATE Sunday, from the first word of the Introit. On this Sunday Holy Church makes a last effort to enliven the devotion of her children. She leads them to the desert; she shows them John the Baptist preaching penance and stressing the necessity of preparing for the Coming of Christ. "The desert is to flourish as a lily, and living waters are to gush forth out of the parched land, because their God is coming." The Prophet has made us thirst for that clear cool fountain, which he tells us is to spring up on the coming of the Messiah; let us ask, together with the Church, for the dew which will give new life to our hearts, and for the rain which will make them fruitful.

The Introit: "Drop down dew, ye heavens, from above, and let the clouds rain the Just One: let the earth be opened and bud forth a Saviour. Ps.: The heavens show forth the glory of God; and the firmament declareth the works of his hands.—Glory."

The intonation presents the festive "quint" with the preliminary whole step (Do-Re) so familiar to us from the Introits GAUDEAMUS SUSCEPIMUS, etc. From the Dominant the melody wings its flight first to Do, and then to upper Re, employing in the first rise the ham-

merlike Pressus, in the second, the emphatic Quilisma, as though it was bent to force open the heavens. After this dashing advance the melody becomes pleading, calm, reassuring. In this Introit we are dealing with a Gregorian melody of highest merit.

The Gradual and Alleluia: "The Lord is nigh unto all the call upon him: to all that call upon him in truth. V.—My mouth shall speak the praise of the Lord: and let all flesh bless his holy name. Alleluia. Come, O Lord, and delay not: release the people Israel from their sins."

The melody of the Gradual employs the entire Lydian range: the plagal section in the first sentence, the full authentic scale in the verse; thus the beginning forms a broad foundation upon which the verse will presently rise to the full hight of a Gothic tower. As the structure of the majestic Cathedral overtops the entire city and gives to the whole a characteristic appearance, so the Graduals "overtop" all other compositions by their importance and stately appearance, so much so as to give the entire book the name: "Liber Gradualis—Book of Graduals." In point of fitness for this species of chant composition the premium must be awarded to the fifth mode, always adding the sixth mode to it for the reason just mentioned, viz.: of furnishing the broad substructure. Each mode has its strong, and also weak side. If the fifth mode is strong in Graduals, it is weak in hymns, and but slightly better in antiphones. It will be interesting to go through the entire Gradual and Antiphoner and verify this statement. The compositions of Trinity Sunday and Corpus Christi will disclose a new vista: it is the advent of our modern scale. The B flat appears in the fifth mode and begins to establish itself therein. The Alleluia of the fourth Sunday of Advent has the characteristic "Phrygian fire," which flames up to the Dominant, and descending alights for a momentary rest on an intermediate point, principally on Sol. As though they could find no final repose in the Verse, its lower melodic circles halt over Re, to find the keynote Mi only at the repetition of the jubilus.

The Offertory: "Hail Mary, full of grace, the Lord is with thee: Blessed art thou among women, and blessed is the fruit of thy womb." Everything is ready for thy coming, O Jesus: the inheritance of thy people has passed into the hands of the Gentiles, and the land, which thou didst promise to Abraham, is now a province of the vast Roman Empire. "The sceptre is taken from Juda;" I feel the need of withdrawing into solitude, of receiving the

baptism of penance, of making straight all my ways. O Divine Saviour, let all this be done in me, that so my joy may be full on the day of thy coming. And in order to obtain a favor so great I now turn to the glorious Virgin, in whose chaste womb Thou dwellest, O Saviour of the world.—Give us, O Mary, this God, who fills thee with himself. The Lord is in thee, O incomparable Mother! The eighth mode here puts forth whatever it possesses in beauty and nobility of tone. "The Mystic Rose in Music" might possibly be inscribed as motto over this composition. There is an unfolding of melodic motifs from beginning to end: rose of wondrous hue and fragrance. With firmness the rose leaves cling to the pistil, the central point of unity, and equally so the "petals" of melody cling to the keynote Sol as their pivot. The melody ascends and descends; notice the emphatic proclamation at BENEDICTA TU. Everywhere the Pressus emphasizes the fulness of grace in Mary and hails the Blessed Fruit that dwells bodily in the living Temple.

The Communion: "Behold a Virgin shall conceive and bear a son; and his name shall be called Emmanuel." Holy Church borrows the words of Isaías, wherewith to celebrate the praise of the Virgin Mother. The melody represents the Prophet, pointing into the distant future and announcing to an incredulous world that the Lord God would keep his word and send a Messiah, who would be nothing less than VERY GOD, and whose name would be "God-with-us."



Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

(Continued)

8. What may this salutation, when uttered by the Priest, be called?

Ans. This salutation of the Priest may, likewise, be called a Divine Benediction, because the Priest speaks as the representative of God.

9. What does the Priest do when he utters this salutation?

Ans. He extends his hands in the same manner as our Lord did.

10. What further signification has the salutation of the Priest?

Ans. The salutation means to say that we should live in peace and concord with one another.

11. Of what does this salutation, therefore, remind us?

Ans. It reminds us of the kiss of peace which, in early times of Christianity, the faithful gave one another at the Offertory.

12. What was meant by a kiss of peace?

Ans. The kiss of peace was the symbol of chaste and unfeigned fraternal charity.

13. Is this charity necessary for us?

Ans. This charity is so necessary for us that, without it, we cannot worthily approach the Eucharistic table.

14. What does our Lord teach us in this respect?

Ans. As St. Matthew informs us in his Gospel, Chap. V., our Lord said: "If therefore, thou offer thy gift at the altar and there thou remember that thy brother hath anything against thee, leave there thy offering before the altar, and go first to be reconciled to thy brother, and then coming thou shalt offer thy gift."

15. What is the answer to the salutation of the Priest?

Ans. The answer to the salutation of the Priest is: "Et cum spiritu tuo": that is, "And with thy spirit."

16. What is this answer called and by whom should it be made?

Ans. This answer and all the others are called responses and should be made by the entire congregation.

17. What do we wish to express by the words "Et cum spiritu tuo"?

Ans. By the words "Et cum spiritu tuo," we express

- 1) Our gratitude to the Priest for his salutation;
- 2) That we will be devoted to the Priest in reverential love;
- 3) That we also wish him peace and the blessing of God.

18. How should we make this response?

Ans. We should respond with reverence and devotion.

St. Chrysostom says: "In other things you may be poor and destitute, but when I say to you: 'Pax vobis,' then respond. 'Et cum spiritu tuo,' not only with the mouth, but with your whole soul; otherwise the words of Isaiah will also be applied to you: 'This people honoreth me with their lips, but their heart is far from me.'"

V. AMEN.

1. Where does the word Amen occur?

Ans. The word Amen occurs at the end of the orations which conclude with the words "Through Jesus Christ our Lord, etc."

2. How often do orations occur in the Mass?

Ans. Orations are read three times in the Mass:

- 1) Before the Epistle under the title Collecta;
- 2) After the Offertory under the title Secreta;
- 3) After the Communion under the title Post-Communio.

3. What do we declare by the word Amen?

Ans. By the word Amen we declare our assent to all that is contained in the orations.

4. What is contained in the orations?

Ans. The orations consist of three parts: In the first part a particular mystery or event in the history of our redemption, or some special prerogative of the saints which the respective feast commemorates, is mentioned; in the second part we ask God for a special grace; the third part, or conclusion which consists of the words "Through Jesus our Lord," is called the Doxology, and ends with the word Amen.

5. What do we express by the word Amen?

Ans. By the word Amen we express two things:

- 1) That we have received a special gift from God, and thank him for it;
- 2) We affirm the new petition which is contained in the oration.
6. Which is the foremost petition in the New Law?

Ans. Our foremost petition is that we may be worthy to see God face to face in the next life.

(To be continued.)



School Music



Music for the Adolescent

By Miss Nell Jacobson.

The transition from childhood to manhood is a most important period in one's life. Some parents might define it as the age when their daughters find a vanity case a necessary accessory and their sons no longer need to be urged to "scrub up." But psychologists tell us it is the age when new emotions are awakened in the child. Things take on a broader, deeper meaning and the best influences must be brought to bear, for the development of character. Educators find that these years approximately comprise the period spent in the seventh, eighth, and ninth grades. They find that in teaching these pupils, a different method of procedure from that used in the lower grades must be employed. This has given rise to the Junior High School.

The age of adolescence has been called the "difficult" age. The rapidly growing boy or girl often feels awkward which produces sensitiveness and self-consciousness. The pleasures which they enjoyed in childhood now seem babyish, and to continue treating them as children becomes offensive to their keener natures. They dislike to be regarded as "adult infants" when in reality, they are "infant adults."

How shall we direct these interesting boys and girls who are on the threshold of maturity? Is not music, "the language of the emotions," a fitting outlet or safety valve for these very emotions, so newly born and so inexperienced that they need proper guidance? While these same pupils have probably always had the joy of music, it should now assume a different character. Everything in theory, short of harmony, should be completed in these grades but it is not wise to continue sight reading by syllable to any great extent. By this time they should be able to *think* tones. The songs, for the most part, should be of the type sung by their elders with the words from a high type of literature. Much unison singing is suggested for the adolescent stage. Karl Gehrkens, an authority on school music, recommends such songs made popular by the war, as "The Long, Long Trail" and "Keep the Home Fires Burning"—songs of good musical content with clean words and catchy rhythm. He also favors "Out on the Deep" and "Nancy Lee" as appealing especially to boys. Boys should be given special considera-

tion at this age because their changing voices make them shy and afraid to sing. "Stunt" songs, such as are used in community singing and boy scout camps, may occasionally be used to create enthusiasm. For instance, the college song, "Solomon Levi" and "The Spanish Cavalier," may be sung simultaneously. Pitched to the key G, the boys may sing the one and the girls the other. As a part of his repertory, each student should know his own state song as well as the principal national songs. Part singing can and should be continued during this mutation period but voices should never be strained and should frequently be tested.

Owing to the difficulties which so many boys encounter in trying to sing, instrumental music should be made a feature. A boy will take great pleasure in making an instrument sing when he has not the confidence to use his own voice. Therefore, a single voiced instrument rather than a piano is recommended for this age. This is a wonderful time to organize bands and orchestras.

The adolescent boy makes the best kind of material for a band. His robust nature, coupled with the emotional, makes him unusually adaptable for this type of organization. Beginning with the so-called field music which consists of the fife and drum corps and bugle and drum corps, to the finished military band, the boy is thrilled at every stage. A boy who plays the fife may easily learn the flute while a bugler may become a trumpeter. Music of this sort is an important factor on the athletic field.

Music clubs may be organized among the students with good results. The administration of these may for the most part be in the hands of the children but under the supervision of the teacher. It is sometimes possible, especially in small communities, to publish pupils' programs in the local papers. To appear in print is an incentive in itself.

Boys and girls at this stage of development should have the opportunity of hearing good concerts by adults. If possible, arrange programs at school which especially comprise a combination of men's voices for the inspiration and aspiration of the boys. Perhaps the reader may think that the boys are receiving undue consideration in this article but they need it. Boys of this age are often inclined to imagine that music is "just for girls." Unless this delusion is corrected, they will unnecessarily be deprived of much pleasure in life.

Urge the students to attend local concerts. Even small communities are able to obtain good talent occasionally. The teacher should secure programs for coming events with the idea of discussing them with her pupils. Let them hear the numbers beforehand on a reproducing instrument or in some other way. Talk over the style and characteristics of the composers whose works appear on the program. The pupils are then in a position to really enjoy good music and to become intelligent listeners.

Create interest for current music by asking the boys and girls to bring pictures and newspaper and magazine articles on anything of importance bearing on this subject. This can be linked with radio concerts which are now within reach of nearly everybody.

Biographies of musicians and some history of music should be studied in these grades. This work can be correlated with literature and history.

At the meeting of the Supervisors' National Conference, held at St. Louis, Missouri, in 1921, a Standard Course of Study was compiled by the Educational Council assembled for that purpose. This is a general outline for the first eight grades and can be adopted for use in any school and in connection with any set of books. It is written in pamphlet form and can be obtained by sending ten cents to George Oscar Bowen, Tulsa, Oklahoma.

In conclusion, I should like to repeat that the adolescent age is most important but is fraught with dangers which demand attention. Parents, teachers, and preachers are working to cope with the social evil. They find that immorality is not prevalent during working hours. It is the leisure time which plays havoc. What is the antidote for questionable dance halls, pool rooms, "petting parties," joy riding and other evils which tempt our budding youth? The answer is good music. Let the music be carried into the home. If possible parents should join in the singing and playing. With the co-operation of school and home the next generation ought to be better than the last.

Nell Jacobson.

A teacher was testing a group of little children by asking them questions like the following: "When two people sing together, what is it called?" A bright child answered, "A duet." Others gave correct definitions for trio, quartet, etc. Finally the teacher asked,

"What is it called when eight people sing?" There was silence for a moment when one little chap said, "A choir."

It takes fine men and fine women to make true teachers. A normal school cannot make a teacher out of material lacking in character, nobility and idealism. To teach any subject requires a background of the history of the whole world. To quote from "A Teacher of History," by Edward Yeomans: "Even music must be taught—if it is to be adequately taught—by those, and those only, who are much more than musicians. Nothing is deadlier than the effect produced on a child by a music teacher who knows of little but music—who is incapable of connecting music with all art and all experience."

With such an equipment and such a task, is there a nobler profession than that of supervisor of music?

—Frank Damrosch.

(From "The Music Bulletin.")



The Caecilia

A monthly magazine devoted to Catholic Church and School Music.

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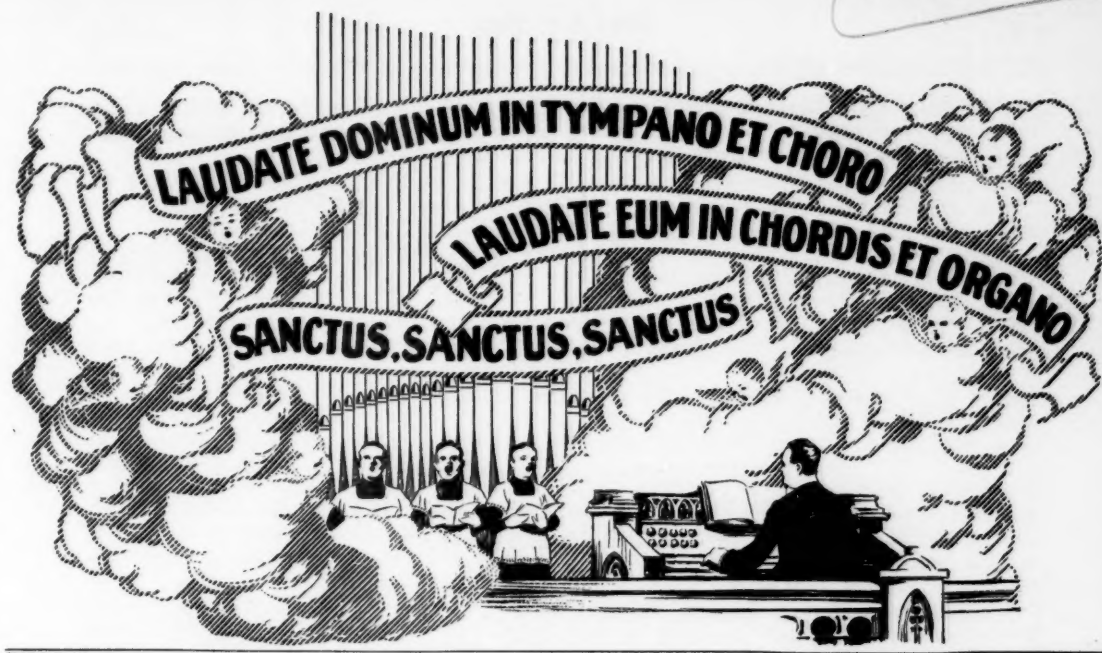
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OTTO A. SINGENBERGER

St. Mary of the Lake Seminary, Mundelein, Ill.





A Holy Christmas and A Happy New Year!

THE same old greeting, with that same good old feeling is again extended to the readers of THE CAECILIA.

With this issue THE CAECILIA completes its FIFTY-SECOND year. And, comparatively speaking, it was after all a gratifying one. My request a year ago for co-operation was generously responded to. May I again ask the readers to assist in making THE CAECILIA a *greater*, and, if that is possible, a *better* magazine?

The *Caecilia* is now being edited and published at the St. Mary of the Lake Seminary, under the special patronage of His Eminence George Cardinal Mundelein, Archbishop of Chicago, Ill.

Glancing over the index on page 295, you can easily see for yourself what was offered during 1925.

The prospectus for 1926 will be a little more elaborate. The Benedictine Fathers of Conception, Missouri, will continue their articles on "The Sacred Melodies," and Father Gregory Hügle, O. S. B., his instructions in Gregorian Chant. Rev. Joseph J. Pierron will in his wonderful articles, fully explain the Motu

Proprio of Pope Pius X, of blessed memory, a document well known, but so little understood and followed. This to be concluded with a translation and further explanation of all important decisions on Church Music.

The organ section will be considerably enlarged. Besides the present articles now appearing, it gives me real pleasure to tell you that Dr. J. Lewis Browne, of St. Patrick's Church, Chicago, Ill., will contribute regularly.

Dr. Browne is not only well known in Church Music circles, but in the entire musical world. He is a composer of note, and an organist *par excellence*. His contributions on organ-playing will prove interesting and highly instructive.

Since music in the schools, both parochial and public is today taking such an important place, this department will be treated accordingly, and Mr. Harry D. O'Neil, of Milwaukee, Wis., will write practical articles on training of the school-orchestra, and school band.

Boy-choir training and congregational singing will be given considerable space.

The music supplement will contain many new, original and practical compositions. The

January issue will include a new Mass for mixed voices and organ by Rev. H. J. Gruender, S. J., of St. Louis University, St. Louis, Mo.

In conclusion I would ask the readers to send in their musical programs for publication,

since it is interesting for the musical director in California to know what the musical director in Maine is doing.

Edw. Stengerberg



THE WHY AND HOW OF CHURCH MUSIC.

The Motu Proprio on Church Music and its application

Rev. Joseph J. Pierron.

(Continuation)

1. *Musica sacra, utpote solemnitas Liturgiae pars necessaria, huius finem generalem participat, qui gloria Dei est, sanctificatio exemplumque fidelium. Ad sacrarum Caeremoniarum decus ac splendorem augendam ipsa concurret, quumque peculiare eius officium in hoc versetur, ut aptis concentibus liturgicum textum exornet fidelium menti propositum, proprium ei munus addicitur maiorem vim eidem textui adiungendi, quo facilius inde fideles ad pietatem excitentur, meliusque animus disponant ad gratias fructus consequendos, qui a celebratis divinis Mysteriis proveniunt.*

2. *Itaque musica sacra proprias Liturgiae qualitates possideat necesse est, in primisque sanctitatem ac bonitatem formae; unde alia nota suapte exoritur, universitas.*

Cum sancta esse debeat, quidvis profanum occurrat, non modo ex re ipsa amovendum est, sed etiam ex ratione, quae per exequutores proponitur.

Veracem insuper artis specimen exhibeat; neque enim aliter in audientium animos influere tantum potest, quantum Ecclesia, concentuum artem in Liturgiam admittens, sibi pollicetur.

At simul universalis esto, ita quidem ut, concessa singulis nationibus facultate in sacris modis certas formas adhibendi, quae peculiarem quodammodo notam suae cuiusque musicae constituent, haec tamen eo ritu musicae sacras naturae generali subiciantur, ut nemo ex exteris gentibus, eas accipiens, ingrate ferat.

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess in the highest degree, the qualities proper to the liturgy, and precisely sanctity and goodness of form, from which its other character of universality spontaneously springs.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

As a fundamental thesis* the Motu Proprio declares sacred music to be a comple-

*It may be well to state here, that as a matter of course, the Church, as Christ's legitimate and sole heir, has the sole right and duty to legislate in liturgical matters. Only crude ignorance or impertinent pride can question that right. In the Council of Trent (Sess. 7 c. 13.) the Church threatens with excommunication any one that asserts that the traditional customs and regulations of the church, concerning the celebration of the sacred mysteries, and the administration of the sacraments may be omitted without sin.

mentary part of the solemn liturgy. What is the liturgy? A much neglected subject at the present time experiencing, as the first-fruit of the Motu Proprio, a general revival. This is an important question, the proper understanding of which alone will en-

able one to arrive at the true conception of the nature of Church Music. Authorities in the field of sacred liturgy shall give us the answer.

"The liturgy comprises all priestly functions, the official prayer, the blessings, the administration of the sacraments, above all the Holy Sacrifice of the New Law, which is the center and life-spring of the entire liturgy." (P. W. Wolfsteiner, O. S. B.)

"The liturgy is the work of Christ and the Church. As an action of Christ it is the emanation and consummation of His Priesthood; its central fact is the sacrifice of Christ on Golgotha, together with His Incarnation and His Passion as preparation, and His Sacrifice in Holy Mass. . . . Catholic liturgy is a symbolical representation and communication of the supernatural effects of grace, of the fruits of Christ's Priesthood, and it aids us in obtaining these graces by prayer and the power of the sacraments." (Johner, *New School of Greg. Chant*.)

"The liturgy, strictly speaking, signifies the sum total of those cult-acts ordered by law, which are performed in the name of Christ and the Church, by officially commissioned persons, for the glorification of God and the sanctification of men." (Stapper, *Grundriss d. Lit.*)

"The center of the Church's liturgy is the celebration of the Holy Sacrifice of the Mass, that act by which Christ, the Son of God, offers Himself for the salvation of men in an unbloody manner as a Sacrifice of Praise, of Thanksgiving, of Petition, and of Propitiation. On Calvary was enacted the redeeming act, here the redeeming grace is specifically applied to mankind in need of salvation. Oh the majesty of God, whom only a sacrifice can please whose victim and priest is His own Son essentially like unto Himself. . . . As the heavenly spirits since their creation unceasingly offer jubilation and adoration to God, as to the exalted Lord of Heaven and earth, so does the Church, the Bride of the Son of God, join the angels in the blessing and praising of God.

"She must, therefore, demand that music give expression to these sentiments of profoundest veneration of God's majesty, and to kindle them in the minds of the faithful through its loftiness, sublimity, and dignity." (Schlecht, *History of Church Music*.)

Quotations from other authors might be added without, however, obtaining further information. Our liturgy is the sublimest and holiest that the earth possesses. Its soul is the holy Sacrifice of the Mass, the only homage adequately worthy of the Divine Majesty. It is the perpetuation through constant renewal, of the sacrifice of Calvary. Its fit setting is the divine office, which is a continuation of the sacrificial prayers and a daily preparation for its renewal interspersed with the administration of the sacraments and sacramentals as special channels of grace, but whose efficacy is rooted only in the same Holy Sacrifice. That determines the dual purpose of the liturgy, viz. the glorification of God and the salvation of man.

Externally the liturgy consists of words (sacred text) and actions (ceremonies). According to the conception of the Church, words and actions do not suffice to affect all men nor to affect them completely and to lead them into her innermost life. Hence she adds music and thus the solemn liturgy consists of the three arts: poetry (text), music (holy music), and representative art (ceremonies). We are here directly concerned with music as an accompaniment to the liturgical text, which is spoken or sung either in the name of Christ Himself or of the Church. "Our liturgy is an inseparable, uninterrupted communing of Christ with His Bride." (Johner.)

The office of the musical sound in the liturgy is to conduct the text from the intellect to the heart, to inaugurate, promote, and hasten the transmutation of the understanding into love. Words also excite love, but song heightens the effect of words; the hearts that are not made contrite by words must be moved by the harmony of song. Song is principally the language of love, in the Church it is the heavenly love of sacrifice (Amberger). "Its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries."

To accomplish its essential purpose the Church needs neither music nor any other art; but the Church has taken the arts into her service as welcome aids, first and foremost among them music, because religion and music pursue, at least partly the same object. Therefore, the Church can dispense with all other arts sooner than with music. In song the Church possesses a means of expressing most delicately and

perfectly the innermost and ineffable sentiments of heart and soul. Song can attain the state of ecstasy. Where mere words can no longer falter sentiments of love and interior illumination, the enraptured soul can still speak truly and clearly in the language of music. No wonder that music is the first and oldest liturgical art. Just as there is no people without religion so there is none that does not employ music in its religious worship. Religion and music are age old associates.

Already under Moses song and the sound of trumpets accompanied the blessing of the priest and the handling of the arc of the covenant while on feast days trumpets were sounded over the holocaust. Under Samuel disciples of the School of Prophets surrounded the tabernacle singing in choirs. King David reorganized and enlarged the religious service of the Jews. From the 38,000 levites he chose 4,000 singers whom he placed in charge of competent instructors, he himself retaining the supreme direction. They were employed at the daily sacrifices and especially on the high feast-days. The biblical psalms and canticles are evidence of David's activity in the field of composition. Solomon followed his royal father on the throne of Israel. Of him Josephus Flavius relates that he had at his disposal 20,000 trumpets and 40,000 other musical instruments. Knowing the elaborate religious rite of the Solomonic temple with its manifold sacrifices, we can readily surmise to what extent this mighty musical apparatus was employed in it.*

The earthly life of the Godman was begun accompanied by the "Gloria in Excelsis" of the angelic choirs; Christ Himself, as an orthodox Jew, together with His apostles joined in the singing of the psalms in the temple and in the synagogues; He inaugurated His eucharistic life, the Sacrifice of the New Law, with song thereby sanctifying it, and henceforth song has never ceased in the Church of Christ.

It is unthinkable that the apostles would do otherwise than follow the example of the Master in the celebration of the Holy Sacrifice which he commanded them to offer in His memory. It is further unthinkable that they, as dispensers of the New Order should restrict themselves to the psalms and canticles of the synagogue. The parable of the mustard seed applies to the gradual unfolding of the liturgy of the Church as well as to her geographical growth.*

From the beginning Holy Mass was celebrated in a solemn manner with song, that is at High Mass, in which the people took an active part by responding in common to the prayers of the priest. Song was considered so essential that during the centuries of persecution, when Christian writers spoke in obscure terms of the sacred mysteries in order to conceal them from the pagans, such expressions as "to sing the hymn or praise to God," or "to perform the Thanksgiving" meant the same as "to celebrate Holy Mass." It has been definitely proved that the classical reference in the letter of Pliny to the Emperor Trajan "they assembled to sing a hymn of praise to Christ" means the celebration of High Mass. This was at a time when Christian churches did not as yet exist and when Holy Mass was celebrated in the Catacombs or in the private homes of the faithful.

While in general sacred music is a complementary part of the liturgy is is an essential part of the solemn liturgy. All the other arts may be dispensed with, not so sacred music. High Mass cannot be celebrated without song. Preceding and following the climax of the sacred function, at the Preface and Pater Noster, the priest must sing, "not in order to add art or ornament, but to give expression to an exalted

* This is not a veiled plea for the use of instruments in our liturgy other than the organ. The liturgical musical instruments of the old dispensation were in keeping with the nature of its gory sacrifices. The Church has wisely prohibited the use of noisy instruments on esthetical grounds alone. Drums, cymbals, and trumpets may form a fitting background for the slaughter of oxen and rams; they offend against the normal religious sense of the Catholic.

*At one time, under the impulse of that Spirit who animated the admirable psalmist and the prophets, she takes the subject of her canticles from the Books of the old Testament; at another, showing herself to be the daughter and sister of the apostles, she intones the canticles written in the Books of the new Covenant; and finally, remembering that she, too, has had given to her the trumpet and harp, she at times gives way to the Spirit who animates her, and sings her own new canticle. From these three sources comes the divine element which we call the liturgy." (Gueranger, Liturgical Year.)

frame of mind and an especially ardent and intensive prayer.** (Weitzel, Kirchm. u. Volk.)

The song of the choir bears the same immediate and intimate relation to the holy sacrifice, hence also the regulation of a common language in order to provide a common expression for a common sentiment.

It is evident that where there is question of such an eminently important part of the liturgy, and where to music is assigned such a clearly and definitely limited position, arbitrariness is quite out of place. Not any kind of music is liturgical music. "The liturgical chant can only fulfill its object entirely when it is connected as closely as possible with the liturgy itself, when it interprets the various texts in accordance with the thoughts and sentiments that move Christ and the Church in their united action."

(Continued.)

**It seems to the writer that only this consideration can justify an "unmusical" priest in attempting to sing High Mass. Viewed from every other angle the pitiful vocal staggering of such an ungyroscoped songster appears as a crime. Even this indulgent plea is with difficulty reconciled by the layman with the Church's reasonable and consistent demand for the best of art in her service. Why not make these otherwise eminently gifted men seminary professors, mission preachers, or nuns' confessors, instead of burdening them with the practical execution of the solemn liturgy for which nature has denied them the prime requisite?!

The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

CHRISTMAS.

THE coming of the Son of God as a poor helpless Babe is the consummation of the designs of God in time. It is the endless subject of admiration and wonder to the angels and saints; nay, it is the source and cause of beatitude.

The word of God, whose generation is before the day-star (*ante luciferum genitus*), is born in time—a Child is God—a Virgin becomes a Mother, and remains a Virgin—things divine are commingled with those that are human! The Beloved Disciple has expressed this sublime and ineffable mystery in the few words; THE WORD WAS MADE FLESH.

In the excess of her joy Holy Mother Church offers to the Infant-God during this holy season the tribute of her profound adoration, the return of her unbounded gratitude, and the fondness of her intense love.

THE GAY WINTER MIDNIGHT.

The Office of Christmas Night has always been said or sung with extraordinary solemnity. The moments immediately preceding the hour, when the Immaculate Mother gave birth to her Jesus, were spent in the most fervent prayers and watchings. But Holy Church is not satisfied tonight with saying her Matins—she does so every night—in order to solemnize the Divine Birth she offers at midnight the Holy Sacrifice of the Mass, for at the silent midnight hour the Virgin Mother gave us the Blessed Fruit of her womb.

At Rome the Pope celebrated the midnight Mass in the Basilica of St. Mary Major, where the Crib of our Lord is preserved as the most highly treasured relic. No sooner was Mass finished, than the people accompanied him to the Church of St. Anastasia, and there he sang the second Mass (In Aurora). Again the Pontiff and people formed a procession; this time it was to St. Peter's where the third Mass (In Die) was celebrated.

THE MIDNIGHT MASS.

THE INFANT-GOD lies in the crib, the hosts of angels hover over the blessed spot of earth, which men call a stable, but which has become a heaven in very deed; the ETERNAL FATHER bends over the crib-throne and says: Thou, helpless Babe art MY SON.

The Introit: "The Lord hath said unto me: Thou art my Son: this day have I begotten thee."—Ps.—Why have the nations raged, and the people devised vain things? Glory." The melody breathes a whisper of love; the Father of all fatherhood beholds His Only-Begotten Son in the garb of mortality. A tremendous change has taken place; the Eternal has been born in time, the Invisible has become visible, the Almighty has become weak! The tremor of awe lies in the strophic notes (*Bistropa* and *Tristropa*); the stupendous mystery is compressed into a range of five tones. A wondrous lullaby, breathed in darkest midnight, in the Stable of Bethlehem!

The Gradual and Alleluia: "With thee is the principality in the day of the strength; in the brightness of the Saints: from the womb, before the Day-star, I begot thee.—V. The Lord said to my Lord: Sit thou at my right hand, until I make thine enemies thy footstool.—Al-

leluia.—The Lord has said to me: Thou art my Son, this day have I begotten thee." The meditative second mode has been privileged to lend one of its standard melodies, for the melodic illumination of the Gradual; the first phrase only being permitted to reach out for an unusual variation. It is noteworthy that the words SEDE A DEXTRIS MEIS assume the form of a solemn oath. O Little God, Thou shalt repose in triumph at the Father's right hand, until all thine enemies shall lie prostrate at thy feet! In the Alleluia another plagal mode (the eighth) is employed to essay upon the same words in new strains, in tones that denote completion and perfection. The Verse begins on the dominant the melodic proclamation of a new era: the era of grace and peace unto men of good will. Men that have no good will may wrangle and protest and fight: they will not make void the word of God. Stress lies on HODIE with its forty notes.

On that mortal men might ever remember the word: "Today." In God there is neither past nor future; he is the eternal HODIE. "I am who I am. Tell Moses the ONE WHO IS sent thee." And this unchanging God sup-

The Offertory: "Let the heavens rejoice, and the earth be glad, in the presence of the ports every man of good will.

Lord, for that he is come." Ancient melody is introspective and prayerful; take this composition for an illustration. In profoundest recollection the soul sings to herself, stirring up her own depths in order that the praises of the new-born King might well up even as the musical motifs "well up," form circles and melodic ringlets, and come to rest by way of the Phrygian cadence.

The Communion: "In the brightness of the Saints, from the womb, before the day-star I begot thee." A lovely lyric; a dainty Gregorian carol, in the sixth mode; nothing can be simpler or more appealing. Modern music often puts on a big apparatus and immense pathos, and what comes out of bursting mountains is nothing more (as Horace says) than a ridiculous mouse. Chant, on the other hand, produces with the simplest means the greatest results.

We request the attentive reader to take to hand the Roman Gradual or the Liber Usualis (i. e. Parish Book with the chant), and to glance over the compositions of the midnight Mass. If he is interested in modality he will perceive at one glance that only plagal scales are employed, in the following succession: 2, 2, 8, 4, 6. What may have been the reason? Why have the livelier and more dramatic modes: 1, 3, 5, 7, been excluded? We can offer but one explanation. Midnight music, at

the crib of the newly-born Saviour, calls for deepest interior recollection, adoration, and joyous thanksgiving; man cannot afford to depart from the example given (as it were) by the Heavenly Father himself, who in the Introit does not proclaim to the world His Christmas song, but who breathes it, bowed down over the crib of His well-beloved Son, in a whisper, which is that of Love Primeval.

THE MASS AT DAYBREAK (IN AURORA).

In the first Mass the Church celebrated the temporal birth of the Word of God according to the flesh; in the second she honors the second Birth of the same Son of God—a Birth full of grace and mercy—which is accomplished in the heart of the faithful Christian. The Sun of Justice has even now risen; the poor Shepherds are the firstlings to be enlightened; we also must become children of light. All the Chants of this Mass speak to us of the brightness of the Sun of Justice.

THE THIRD MASS (IN DIE).

The Mystery which the Church honors in this Mass is the eternal generation or Birth of the Son of God in the Bosom of his Father. The Son of Mary is also the Son of God, and a grand duty of today is that we hymn aloud the glory of this his ineffable generation, which makes him consubstantial to his Father, God of God, and Light of Light.

The Introit: "A Child is born unto us, and a Son is given us; and the government is upon his shoulders: and his name shall be called the Angel of the great counsel.—Sing to the Lord a new canticle, for he has done wonderful things. Glory." The chanters act as heralds; they proclaim now in full daylight the arrival of the new-born King. The seventh mode lends its brilliancy to their message; high elevation of tone, long sustained vibratos, and a grand sweep in the psalmody. All this forms the greatest possible contrast with the midnight Mass. It's a proclamation from the house-tops, as it were.

The Gradual: "All the ends of the earth have seen the salvation of our God; sing joyfully to the Lord, all thou earth.—The Lord hath made known his salvation: he hath revealed his justice in the sight of the Gentiles. Alleluia. A sanctified day hath shone upon us: Come, ye Gentiles, and adore the Lord; for this day a great light is come down upon the earth." In the Gradual we behold a Lydian masterpiece of first magnitude. Space fails us to enter into an analysis of such grandeur; we merely refer to the organic unity and wonderful thematic development, adherence to the dominant and graceful descent to the finalis all of which loudly bespeak the praises of the

classical age of chant composition. The Alleluia gives the typical melody of the Christmas season: prayerful, meditative, pleading. "Come, and adore with all the fervor of your hearts; do not lose yourselves in outward joy; come, bring your hearts"—this seems to be the plea intimated in tones.

The Offertory: "Thine are the heavens, and thine is the earth; the world and the fulness thereof, thou hast founded: justice and judgment are the preparation of thy throne." Our Emmanuel lies in the crib—a helpless Babe—and behold these tiny little hands have made the earth, the universe, and all things. And now he is our Brother, according to the flesh, our prisoner of love. In admiration of mysteries so profound the fourth mode uses every ingenuity to develop motifs in accordance with the meaning of the text. Notice in particular the climax over TUA EST TERRA; the circular movement over ORBEM TERRARUM, and the solemn adjuration over JUSTITIA ET JUDICIUM. We admit it will take some time to grasp and appreciate the beauties contained in this composition. Meditate on the words; practice the phrases pianissimo and let the soul sing to herself.

The Communion: "The whole earth hath seen the salvation of our God." By the mercy of the Divine Word, made visible in the flesh, this earth of ours has seen its long-expected Saviour." The intonation gives in tones the "Expositio Causae," i. e. the unfolding of the theme; the other strains are joyous exclamations.

St. Bonaventure, with an unction worthy of his seraphic soul, thus expressed the sentiments which a Christian should have, on this day, when admitted to the crib of Jesus: "Do thou also kneel down—thou hast delayed too long. Adore the Lord thy God, and then reverence His Mother, and salute, with much respect, the saintly old man Joseph. After this, kiss the feet of the Infant Jesus, laid as he is on his little bed, and ask our Lady to give him to thee, or permit thee to take him up. Take him into thine arms, press him to thy heart, and look well at his lovely face, and reverently kiss him, and show him confidently the delight thou takest in him. Thou mayest venture on all this, because it is for sinners that he came that he might save them."

These are the very sentiments which singers must be filled with; their voices will then be endowed with the unction of the Holy Ghost, and their work in Church will be uplifting and sanctifying.

WHEN SEEN FROM ANOTHER ANGLE

THE word Liturgy has been before our readers quite frequently during the Jubilee Year 1925. Yet there still hovers some mystery about its meaning, even to the extent "that it sounds Greek to some."

For the comfort of our readers we beg to reiterate the statement that the word not only "sounds Greek, but is Greek in actuality," and means as much as "public worship" and that, in a limited sense, it denotes the Sacrifice of the Mass, which is the center of public worship.

In order to set into bolder relief the grandeur of the Catholic Liturgy we shall attempt to set against it other liturgies of the distant past; they will serve as a sombre background.

PAGAN LITURGY OF ANCIENT ROME.

Perhaps our readers will take it ungraciously if we tell them that Rome, as a city, had existed 750 years before the coming of Christ; they may say: Everyone of us knows that. And some may take it for an insult if we remind them that the river that flows through that ancient city bears the name of *Tiber*. We, therefore, most humbly beg their pardon for mentioning things so well known to them.

"Father Tiber" was sometimes so ungentlemanly as to flood the city. The foolish Romans, who worshipped gods and goddesses, not only in the oceans and rivers, springs and groves, but also in the ashes of the family hearth and on the threshold of their house doors, resorted to the only means available (as they thought), viz.: to liturgical sacrifices, in order to appease the enraged river-god. In the years of religious fervor the pontiff (pagan high-priest) sacrificed at the bridge-head a Roman youth, and poured his blood into the yellow waves. At a subsequent period, when religious fervor had begun to decrease, a sheep or goat was offered instead of a human life. But still later, those same pagans satisfied themselves with throwing an onion into the river.

Imagine the insult offered to the heathen gods, and listen to them haranguing in their assemblies on fabulous Olymp, and denouncing the disgrace contained in such a liturgical decrescendo. "An onion, an ill-smelling onion, they offer to thee, O Jupiter, father of gods, and to all of us! Why does not earthquake and pestilence bring at once utter ruin upon a people so utterly devoid of liturgical decency?! Reverence for the gods has vanished from their hearts and minds: behold the evidence thereof in the ill-smelling onion." In such or similar terms the last speaker wound up his peroration.

THE LITURGY AMONG THE CHOSEN PEOPLE.

It's a more lightsome shade: but still a shade. Who does not know that the Chosen People were weighed down by a heavy code of liturgical sacrifices? Blood was demanded—and blood flowed freely—and still these sacrifices were for the most part not pleasing to the Most High. They were pleasing when the heart of the people was in the blood, to be-token a really contrite and worshipful disposition. Listen to the enlightened Seer, "the great Prophet," whose lips were cleansed by the Angel with a burning coal:

"To what purpose do you offer me the multitude of your victims? I am full, I desire not holocausts of rams, and fat of fatlings, and blood of calves, and lambs, and buck goats.

"Incense is an abomination to me.... My soul hateth your new moons, and your solemnities: they are become troublesome to me, I am weary of hearing them.... And when you stretch forth your hands, I will turn away my eyes from you: and when you multiply prayer, I will not hear: for your hands are full of blood."

Who is the bold speaker that thus denounces the Liturgy of the Old Testament? Why did the Jews not stone him at once? It is Isaias, the son of Amos, who lived 700 years before the coming of Christ. The Jews, forsooth, revenged themselves upon him by sawing him in two.

A hundred years later we hear another Prophet exclaim:

"To what purpose do you bring me frankincense from Saba, and sweet smelling cane from a far country?

"Your holocausts are not agreeable, nor are your sacrifices pleasing to me."

The Prophet who speaks thus is no other than the one who laments the degradation of his people during Holy Week.

If the Kingdom of the South, the faithful tribes of Juda and Benjamin, had such stern rebuke to hear, what, then, may we expect of the Kingdom of the North, which comprised the ten schismatic tribes?

Listen to Amos, the third among the twelve Lesser Prophets:

"I hate, and have rejected your festivities: and I will not receive the odor of your assemblies.

"And if you offer me holocausts, and your gifts, I will not receive them: neither will I regard the vows of your fat beasts.

"Take away from me the tumult of thy songs: and I will not hear the canticles of thy harp."

Sacrifices, to be acceptable in God's sight, must be the outward expression of a "sacrificial spirit," of a contrite and devoted heart.

The sacrifices of the Old Law possessed no efficacy of their own; they were purely external oblations or rites. As long, therefore, as the people who offered them through the priests in the Temple, were in their hearts estranged from God, steeped in sin and self-will, these rites and sacrifices were a meaningless tribute, nay, an abomination in the sight of God.

The Prophet Samuel emphasized this truth when he said to King Saul:

"Doth the Lord desire holocausts and victims, and not rather that the voice of the Lord should be obeyed?

"For obedience is better than sacrifices: and to hearken rather than to offer the fat of rams."

Hence the Royal Prophet David says:

"If thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou wilt not be delighted.

"A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise."

FROM SHADE TO LIGHT: GLORY TO GOD
IN THE HIGHEST.

The Angels' song of Christmas Night forms the rapturous transition from the Old to the New Liturgy; it is the glorious Introit of the Pontifical High Mass, which begins in the Crib and ends on the Cross.... There He lies, the little, tiny High Priest, according to the order of Melchisedek, Who will offer in due time, bread and wine, a clean oblation, and one acceptable under all circumstances: His own immaculate flesh and purest blood.

"Recedant vetera, nova sint omnia: corda, voces, et opera."

"Let ancient rites depart—And all be new around,—In ev'ry act and voice and heart." O wonderful Sacrifice of the New Law: of thee the Prophets spoke in ages past! O spotless and immaculate Liturgy of the New Testament: you have discarded the bloody sacrifices of the old dispensation!

Great is the privilege, O Church singer: your office does not differ from that of the holy angels in Christmas Night! Beware, then, lest your singing at any time become "a tumult of voice" rather than a sacrifice of praise. My honor I give to no one, saith the Lord. And again: Accursed be everyone who performeth the work of God fraudulently. And who performs the work of God fraudulently (unfairly; cheatingly), if not the singer who seeks his own praise rather than the glory of God!



School Music



Report on the Music Section of the Wisconsin Teachers' Association

By Miss Nell Jacobson.

THE annual convention of the Wisconsin Teachers' Association for this year was held in Milwaukee on November 5, 6, and 7. The music section with Edgar B. Gordon, of Madison, as chairman, met on Thursday and Friday afternoons at Juneau Hall in the Auditorium.

The first meeting opened with an excellent program given by the North Division High School Orchestra under the able direction of Miss Eleanor Suckow. The first number was March Celebre, by Lachner. It was followed by the Andantino of Tchaikowsky's Fourth Symphony, performed with a finish which would compare favorably with professionals.

THE SUCCESSFUL COMMUNITY ORCHESTRA.

This most interesting talk was given by Theodore Winkler of Sheboygan. Mr. Winkler has spent many fruitful years in Sheboygan, where he has achieved national recognition by maintaining a real community orchestra composed entirely of non-professionals.

Eight years ago Mr. Winkler founded the nucleus of the present orchestra by organizing a group of music lovers, mostly violinists, into a small concert orchestra. They played chamber music of a high type, in accordance with the ideals of their conductor. He said, "If one wants popular music the only necessary requirements are two saxophones, a piano, and a drum."

The personnel of the orchestra numbers sixty-five at the present time. Eighteen of these are boys recently graduated from high school. The waiting list is large and parents are very anxious to have their sons "make" the orchestra. In fact, when the organization was young, the members paid dues. Now the profits are divided at the end of the season and each one receives an amount which about covers his incidental expenses.

They rehearse once a week for ten weeks when they are ready to give a concert. Mr. Winkler said the first rehearsal is always bewildering and disheartening but is both interesting and remarkable to note the improvement from time to time. And it is not long before one can recognize the music they are playing.

Mr. Winkler, with his characteristic humor, recounted some of the trials attendant upon an organization of this kind. In the first place, he tabooed the saxophones and attempted to

substitute French horns. But, as he said, "One can blow something into one end of a French horn without knowing just what will come out of the other end." He added that the young men were reluctant about playing the viola as that meant that they had to sit in the second row.

This Community Orchestra has played eleven symphonies, which include those from Haydn, Beethoven, Mozart, Mendelssohn and Dvorak. Mr. Winkler stated that, while they did not invite comparison with the Chicago, Minneapolis, or other big symphonies of the nation, at least they were doing something for Sheboygan and the surrounding community. He prefers an orchestra to a band for the reason that the former can function during the long winter months.

In short, Mr. Winkler presented the following facts to his eager listeners:

1. "Recreation is necessary.
2. "Music is a potent agency in filling leisure hours.
3. "The orchestra or band furnishes an excellent opportunity for ensemble music.
4. "The professional symphony is prohibitive in small communities.
5. "Symphonic instruments are necessary in order to get the coloring that the composer intended, in the performance symphonic works.
6. A community orchestra gives its listeners pleasure and profit.
7. "It is a medium by which school work may be continued."

Such a message as Mr. Winkler gave that afternoon should encourage every teacher of music to look onward and upward!

Following Mr. Winkler's inspiring address Miss Aagot M. K. Borge, of Madison, read a paper on "Some Principles to Be Considered in Measuring and Evaluating Public School Music Teaching." Each one in the audience was provided with a printed outline pertaining to the subject. Miss Borge gave many helpful suggestions which amounted to an introspection of the teacher, as to her methods: "What material does the teacher select? Good music and good words? Is it appropriate to the grade and the ability of the children? Is it appropriate to the season? Is the tone quality good and the singing expressive? Does the child choose the best he has encountered? Are school programs the outgrowth of class work? Is the material worthy, educationally? Does it correlate with other subjects? What is the reaction of patrons?"

At a luncheon on Friday noon brought together the members of the music section in an informal way. Song and good fellowship reigned, and the justice given the meal made one realize that the tastes of those present were not entirely aesthetic. Mr. Gordon, president of the Supervisors' National Conference, stirred up enthusiasm for the meeting to be held in Detroit next spring. He is the third Wisconsin man whom the Conference has honored with the office of president. This is only one of many reasons why there be such a good attendance from the state. He urged the co-operation of those present and suggested that the Wisconsin people organize as a unit. Mr. Winkler asked that they at least get together to sing the state song. He said he had a very unpleasant memory of the Convention at Kansas City. He played "On Wisconsin" for the state contingent to sing, but the members were so scattered that the attempt met with dire results. He said, "It sounded as if each one sang in a different key and in a different tempo. While this takes great skill, the result isn't so good."

There was some talk about organizing an In and About Milwaukee Supervisors' Club similar to the In and About Chicago Club. The latter has done some noteworthy work, especially in music Memory Contests.

The meeting on Friday afternoon was opened with music by the Bay View High School Girls' Glee Club. Under the direction of Mr. Alfred Niefer they sang Welcome Pretty Primrose Flower, by Pinsuti, and The Dream Robber, by Lang, with violin obbligato played by Herman Koss and Novenka Hegi.

An address on Junior High School Music was given by Mr. John W. Beattie, director of the Department of Public School Music at Northwestern University, Evanston, Illinois. Mr. Beattie was formerly Supervisor of Music at Grand Rapids, Michigan, after which he became Director of Music of the state of Michigan. In this field he was able to collect much interesting data on the problem of the adolescent boy and girl. He said that the old grouping of grades into 8 and 4 is now gradually changing to 6, 3 and 3. Of the new grouping, the middle division comprises the three years of the Junior High School. This subject was treated in the November issue of *The Caecilia*.

There was a discussion of the All Wisconsin State High School contest. Tentative plans were made for the contest to be held in the spring. This contest is open to pupils in public, parochial and private schools. A more detailed account will appear later.

The following is an article by Edgar B. Gordon about the Supervisors' National Conference which appeared in the *Music Supervisors' Journal*: "An important modification in the plans for this year's program is the abandonment of a formal concert by the Supervisors' Orchestra and Chorus. These groups will continue to function however, but in a way which we hope may be of more practical benefit to the conference. The orchestra will play this year under the direction of Russell Morgan, Supervisor of Music of the Cleveland, Ohio, schools. He will devote the time of one general session to a demonstration by the orchestra of various types of orchestra material suitable to school use. This will not only give the players an opportunity of becoming familiar with new material but it will also give the conference membership as a whole an opportunity of hearing it, together with comments and discussion of mooted points. There is no one in the conference better qualified to handle this type of occasion than is Mr. Morgan.

"The Supervisors' Chorus this year will be under the direction of Father Finn, director of the Paulist Choir of New York City. Father Finn is recognized as one of the foremost choral conductors of America. Those of us who attended the conference at Grand Rapids, Michigan, will recall with great pleasure his aspiring leadership. Father Finn has been asked to devote one hour a day for three days to a discussion and demonstration of the problems of conducting and interpretation of choral music. He will select certain compositions which will be used as a basis for study and will reveal his methods of securing the desired effects. This period will be so arranged as not to conflict with other features of the program. The work of Father Finn in itself is worth the time and expense of the trip to Detroit. In order that the material studied may be utilized in some way, it is planned to have Father Finn conduct the 'lobby-sing' on Thursday night after the concert by the Detroit Symphony Orchestra and arrangements have been made to have this singing broadcast from the large radio station of the Book-Cadillac Hotel.

"Another new feature of great significance and unusual interest will be a National High School Orchestra made up of the best players from every state in the Union. J. E. Maddy, of Ann Arbor, Michigan, had been assigned the task of developing this project. The idea is to have an orchestra of two hundred or more players, which shall be an honor group chosen because of their merit, from each state in the Union. These players will be invited to come to Detroit and be in rehearsal the first four

days of the conference and appear in a formal program on Friday night as the closing and climax number of the convention. It is hoped to have as the conductor of this orchestra, a leader of national reputation."

"I AM MUSIC."

ERVANT and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

"I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

"I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

"One I serve as I serve all; and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am ever heard by the soul that knows me in the clatter of wheels on city streets.

"I know no brother, yet all men are my brothers; I am father of the best that is in them, and they are fathers of the best that is in me; I am of them, and they are of me. For I am the instrument of God."

"I AM MUSIC."



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